DOCUMENT RESUME

ED 404 223 SO 025 607

AUTHOR	Katter, Eldon, Ed.
TITLE	Tradition and Innovation.
REPORT NO	ISSN-0036-6463
PUB DATE	Apr 95
NOTE	74p.
AVAILABLE FROM	Davis Publications, Inc., 50 Portland St., Worcester, MA 01608 ($4).
PUB TYPE	Collected Works - Serials (022) -- Guides - Non-Classroom Use (055)
JOURNAL CIT	SchoolArts; v94 n8 Apr 1995
EDRS PRICE	MF01/PC03 Plus Postage.
DESCRIPTORS	*Art Activities; *Art Appreciation; Art Criticism; *Art Education; Artists; Computer Graphics; *Cultural Awareness; Elementary Secondary Education; Folk Culture; *Innovation; Instructional Materials; Multicultural Education; Visual Arts
IDENTIFIERS	*Hardin (Helen)

ABSTRACT

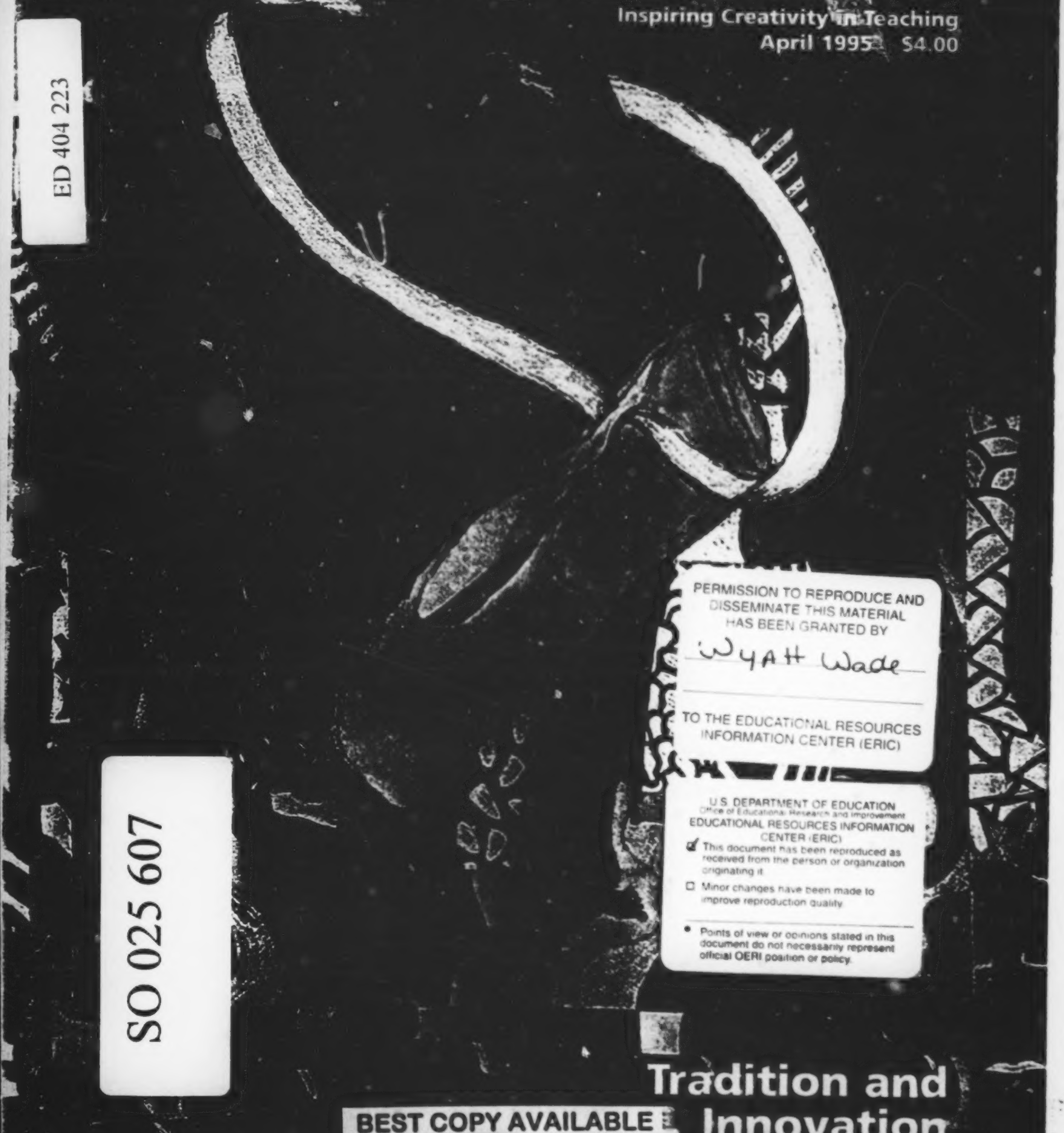
"The articles in this issue were selected because, in one way or another, they all touched on the notion of tradition and innovation." Storytelling and tribal dances are examples of past, traditional methods of passing cultural knowledge from elders to youth. Contemporary youth have replaced tradtional rites of passage with their own inventions and codes. This innovation is a basic human function, creating structure for individual and social life. Articles in this publication offer activities and ideas for teaching discipline-based domain skills and creative thinking skills using tradtion and innovation as focal subject. A sample of articles includes: "Rites of Passage: Then and Now", and "Focus: Navajo Tradition and Change: Love of the Land" (Mary Stokrocki); "New Technologies: Innovation and Tradition: Computers & Weaving" (Kenneth R. O'Connell); "Personal Shields" (Kaye Passmore); "Making Memories Monitos Style" (Sharon Meek); and "Kachina Dolls" (Patricia Vining). The art of Helen Hardin is featured in a pull-out centerfold print. Related articles include "Helen Hardin: Seeing with a Multicultural Perspective" (Nancy Wallach) and "Looking and Learning: Changing Traditions and the Search for Innovation: Helen Hardin" (Mary Stokrocki). Gallery Cards present images and accompanying information on "Narrative Myths." A reproducible "Handout: A Nontraditional Game" also is provided. (MM)

****
* Reproductions supplied by EDRS are the best that can be made *
* from the original document. *
****

SchoolArts

Inspiring Creativity in Teaching
April 1995 $4.00

ED 404 223



Tradition and Innovation

PERMISSION TO REPRODUCE AND DISSEMINATE THIS MATERIAL HAS BEEN GRANTED BY
Wyatt Wade
TO THE EDUCATIONAL RESOURCES INFORMATION CENTER (ERIC)

U.S. DEPARTMENT OF EDUCATION
Office of Educational Research and Improvement
EDUCATIONAL RESOURCES INFORMATION CENTER (ERIC)
☑ This document has been reproduced as received from the person or organization originating it.
☐ Minor changes have been made to improve reproduction quality.
● Points of view or opinions stated in this document do not necessarily represent official OERI position or policy.

SO 025 607

SHOREWOOD

FINE ART REP

Since 1950

OPENS THE WORLD OF ART TO YOU.

MULTICULTURAL ART PROGRAMS

Carefully selected prints of art and artifacts exploring diverse cultures and traditions such as:

Kachino Doll *Zuni*

- NATIVE AMERICAN ✱ ANCIENT AFRICAN
- EGYPTIAN ✣ MEXICAN ✱ PUERTO RICAN
- ✦ CHINESE AND FAR EASTERN
- ★ AFRICAN AMERICAN

Choose from over *900* prints to enrich and expand your curriculum. Prints can be ordered individually or in art programs that include a teacher's guide and portfolio box.

➢ Revised and expanded ART REFERENCE GUIDE and BIOGRAPHIES publications are also available to provide support information.

Old Checkered House *Grandma Moses*

DEDICATION AND COMMITMENT

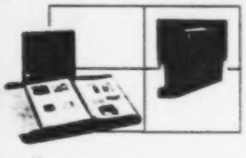
Our dedication and commitment to serving the educational community for over 40 years remains our primary goal.

The Gulf Stream *Winslow Homer*

Our recent affiliation with NEW YORK GRAPHIC SOCIETY, expands our range of art by over *2,500* images to better serve your art visual needs.

MAIL-IN

YES! I'm interested in receiving:



- ☐ The FREE Educational Program catalogues.
- ☐ The New York Graphic Society catalogue @ $45 *plus* $5 *(shipping and handling)*.
- ☐ The Shorewood Collection catalogue @ $21 *plus* $3.50 *(shipping and handling)*.
- ☐ *The Art Reference Guide* @ $18.50 *plus* $2 *(shipping and handling)*.
- ☐ *Artists' Biographies* for *The Art Reference Guide* @ $15.50 *plus* $2 *(shipping and handling)*.

Name: ______________________ P.O.# ________

School: ______________________ Telephone: ________________

Address: ______________________

City: ______________________ State: __________ Zip: __________

SHOREWOOD FINE ART REPRODUCTIONS, INC.
27 Glen Road, Sandy Hook, CT 06482 • Tel: (203) 426-8100 • Fax: (203) 426-0867

SchoolArts Since 1901
Vol. 94, No. 8 April, 1995

Tradition and Innovation

Features

18 **Rites of Passage: Then and Now**
Mary Erickson

22 **Personal Shields**
Kaye Passmore

26 **Making Memories, *Monitos* Style**
Sharon Meek

28 **Kachina Dolls**
Patricia Vining

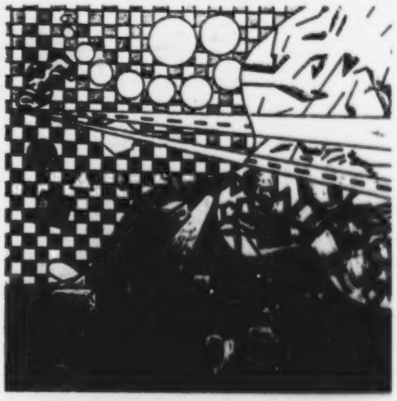
29 **Helen Hardin: Seeing with a Multicultural Perspective**
Nancy Wallach

40 **Marriage of Two Paintings: Innovation through Appropriation**
Mike Turok and Dawn Lanzer

42 **Explosive Shape and Form**
Cecelia D. Pichini

46 **Botanical Studies and Marbled Paper**
Barbara Levine

29



42

40

Departments

4 **Editor's Comments**

6 **Items of Interest**

20 **Focus: Navajo Tradition and Change: Love of the Land**
Mary Stokrocki

24 **New Technologies: Innovation and Tradition: Computers & Weaving**
Kenneth R. O'Connell

39 **Looking Around: Is It Art?**

44 **Showcase: The Electronic Gallery**
Lenore Orlowska

48 **Publishers' Showcase**

50 **Resource Center**

62 **NAEA Booth Listing**

68 **Verso**

Ready-to-Use Resources

9 **ClipCards:**
- **Amaté Paper Cutouts**
  Julie Voigt
- **Enchanted Forest**
  Mary Mulkey
- **Jewelry and Geometry**
  Veronica L. Krug
- **Fantasy Masks in Pen and Ink**
  Sharon Hall

31 **Travel through Time: Artists' Self-Portraits**

32 **HandOut: A Nontraditional Game**

33 **Looking/Learning: Changing Traditions and the Search for Innovation: Helen Hardin**
Mary Stokrocki

37 **GalleryCards: Narrative Myths**
Lucey Malone and
Fayanne Hayes
The John and Mable Ringling
Museum of Art, Sarasota

Cover: *Marsha Hogue of Lake Highlands High School, Dallas, instructed her students in the art of creating borders. The objective was to incorporate colors and shapes in the border design that worked with each student's painting. This colorful, framed piece titled,* Dancing of the Ages *(1994), was created by Emily Goode (age 15) with Prismacolor pencils. It measures 19 x 24" (48 x 61 cm).*

Find It Fast!

Your streamlined guide to this month's offerings…

If you teach Elementary Grades

ClipCard: Amate Paper Cutouts, page 9
ClipCard: Enchanted Forest, page 9
Focus: Navajo Tradition and Change: Love of the Land, page 20
Kachina Dolls, page 28
Helen Hardin: Seeing with a Multicultural Perspective, page 29
Looking/Learning, page 33
Looking Around: Is It Art?, page 39

If you teach in the Middle School

ClipCard: Jewelry and Geometry, page 9
Rites of Passage: Then and Now, page 18
Making Memories, *Monitos* Style, page 26
Travel through Time: Artists' Self-Portraits, page 31
HandOut: A Nontraditional Game, page 32
Looking/Learning, page 33
Looking Around: Is It Art?, page 39
Explosive Shape and Form, page 42

If you teach High School

ClipCard: Fantasy Masks in Pen and Ink, page 9
Personal Shields, page 22
New Technologies: Innovation and Tradition: Computers & Weaving, page 24
Looking/Learning, page 33
Marriage of Two Paintings: Innovation through Appropriation, page 40
Botanical Studies and Marbled Paper, page 46

Coming next month: **Community Matters**

With articles on . . .

Computers & Architecture • Community Outreach • Heritage through the Lens • Art in Public Places

plus **HandOut • Looking/Learning • GalleryCards, and much more!**

SchoolArts

EDITOR

Eldon Katter
Professor of Art Education, Kutztown University, Kutztown, PA

ADVISORY BOARD

Cynthia Colbert
Associate Professor, Department of Art
University of South Carolina, Columbia, SC

Richard Doornek
Curriculum Specialist in Art
Milwaukee, Wisconsin Public Schools

Jean Ellen Jones
Assistant Professor, School of Art and Design
Georgia State University, Atlanta, GA

Enid Zimmerman
Professor and Coordinator of Art Education
Indiana University, Bloomington, IN

CONSULTING EDITORS

Ann Cappetta
Coordinator of Art
North Haven, Connecticut Public Schools

James Clarke
Art Consultant
Aldine Independent Schools, Houston, TX

Betty Doherty
Art Department Chair
Wilmette, Illinois Public Schools

Debbie Greh
Assistant Professor, Communication Arts Program
St. John's University, Jamaica, NY

Pamela Hellwege
Art Teacher, McCluer High School
Ferguson-Florissant School District, St. Louis, MO

Roger Hyndman
Associate in Art Education
New York State Education Department, Albany, NY

Lorraine Pflaumer
Art Teacher, Metcalf Laboratory School
Illinois State University, Normal, IL

Karen Saunders
Chair, Fine Arts Department
Corona del Sol High School, Tempe, AZ

Bernard Young
Associate Professor, School of Art
Arizona State University, Tempe, AZ

PUBLISHER
Wyatt Wade

ART DIRECTOR
Karen Durlach

ASSOCIATE EDITOR
Claire Mowbray Golding

SUBSCRIBER SERVICES
Sonia I. Alvarado

PRODUCTION EDITOR
Holly E. Hanson

GENERAL MANAGER
Gerald J. Stashak

EDITORIAL OFFICE
484 East Walnut Street, Kutztown, PA 19530

ADVERTISING / BUSINESS OFFICE
50 Portland Street, Worcester, MA 01608

508-754-7201

ADVERTISING MANAGER
Allison M. Hughes

1-800-533-2847

ISSN 0036-6463

Copyright 1995 by Davis Publications, Inc. All rights reserved. The trademark SchoolArts is registered in the United States Patent Office and Canada. Published monthly, nine times a year, September through May. Second class magazine mailed at Worcester, MA, and at additional mailing offices. Subscription rates, United States, $23.00 a year. Canada and foreign countries, $29.00 a year. Back issues when available, $4.00, payment with order. Manuscripts and photographs will be handled with care but the Magazine assumes no responsibility for them. The editors reserve the right to edit and adapt materials for use in SchoolArts. Unsolicited manuscripts must be accompanied by a self-addressed, stamped envelope. Microfilm and Microfiche copies available from University Microfilm, Ann Arbor, MI 48106. Microfiche and Micro-opaque cards available from Microcard Editions, Information Handling Services, 5500 S. Valentia Way, Englewood, CO 80110. Microfiche copies available from Bell & Howell Co., Micro Photo Div., Old Mansfield Rd., Wooster, OH 44691 and from NewsBank, Inc., Periodical Dept., Main St., Chester, VT 05413. Microform copies available from Information Access Corp., One Park Ave., New York, NY 10016.
Note: Correspondence regarding subscription information or problems should be addressed to SchoolArts, 50 Portland St., Worcester, MA 01608.
Postmaster: Send address changes to SchoolArts, 50 Portland St., Worcester, MA 01608.

Printed in the U.S.A.

This tempera takes two coats to cover.

Crayola® Tempera gives you opaque brilliance in one.

W JOURNAL
Crayola
Crayola Tempera
Crayola TEMPERA

With Crayola® Tempera, only the quality shows through.

Crayola® tempera outpaints the competition on every surface. From newsprint to fine art paper, its smooth, dense formulation gives you opaque brilliance in just one coat.

The secret is in the quality Crayola pigments, which are finely ground and uniformly dispersed to guarantee smooth flowing color and even coverage. As a result, Crayola tempera looks better, adheres more solidly, and dries without buckling.

The bottom line is brighter, more successful projects — in less time. With Crayola tempera, only the quality shows through. And that means better value for your students. And you.

Crayola®

Conforms to ASTM D4236

CP NONTOXIC

©1994 Binney & Smith Inc.
All rights reserved.
Crayola® is a registered trademark of Binney & Smith Inc.

Tradition and Innovation: Patterns of Maturing in Transition

Many of our traditions have been diminished in strength because their original purpose has been lost or forgotten or exploited by commercialism. As our traditions lose their meaning, we replace them with new rituals and behaviors.

In our not too distant past, storytelling as a tradition of passing cultural knowledge from elders to youth was replaced by radio and then television. Tribal dances were replaced by rec room parties, and coming of age rituals evolved into limo rides to proms. Parking lots and malls replaced market places and town squares as hubs of youth activity.

In today's instant culture, the rush into adulthood starts at an increasingly younger age. Today's youth have replaced the traditional rites of passage with their own inventions and have adopted new codes of what it means to be an adult. Having babies, carrying guns and gang membership are perhaps the latest benchmarks of passage into adulthood.

When a society in transition fails to provide the resources necessary to teach its youth the responsibilities of adulthood, it is not surprising that these and other events are invented to replace traditional ceremonies. Innovation is a basic human function, and we, like our ancestors, need to invent structures to shape our lives. When the novelty of invention is impaired because we have failed to interpret age-old customs, misdirected and irresponsible rituals take hold.

When a society ignores the arts as a basic component in general education of youth, it is inviting misguided and irresponsible behaviors. When meanings are lost or ignored, mindless acts occur.

Art, in its many forms, has always been at the center of the passing on of traditions. The arts give shape, form and structure to shared beliefs, myths, legends and histories. Art and its icons are not really considered an embodiment of shared beliefs in themselves, but are pathways to our understanding of the origins of traditions and of ourselves.

The serious study of art, one not stripped of meaning, can help us find the common threads and patterns to our lives. The serious study of art, one not stripped of substance and skills, can help us to become effective and responsible innovators.

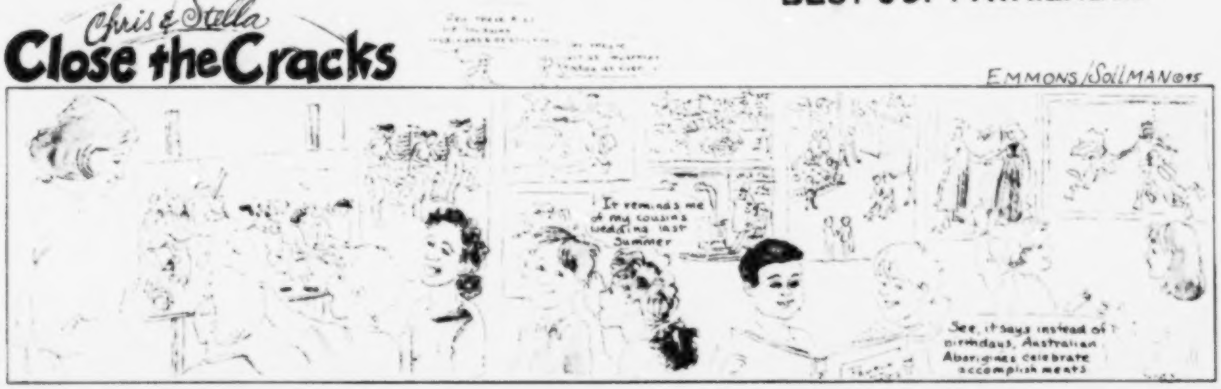
Innovation needs the support system of discipline-based domain skills, creative thinking skills and, above all, passion. We become responsible, community-building innovators when we have the ability to make precise observations, ask penetrating questions, actively listen, value intuition, avoid negativity, withhold judgment, and CARE passionately.

The articles in this issue were selected because, in one way or another, they touched upon the notions of tradition and innovation.

SchoolArts wants to hear about your approaches to teaching art. Request our Writer's Guide by writing to me at 464 East Walnut Street, Kutztown, Pennsylvania 19530, or call or fax (610) 683-8229. ▲

Eldon Katter

Eldon Katter
Editor


Chris & Stella
Close the Cracks
EMMONS/SOLLMAN©95
It reminds me of my cousins wedding last summer
See, it says instead of birthdays, Australian Aborigines celebrate accomplishments

NASCO Drying Racks...

- Simplistic Design
- Economically Priced
- Baked-on Epoxy Finish
- Built to Last a Lifetime
- Professional Quality
- Welded Construction

WALL-HUGGER DRYING RACK™
Thirty 12" x 16" shelves with wire supports. Can sit on either table or floor. Dimensions 15" x 12" x 36" high.
97 07741AG $122.80

BACK-TO-BACK TABLE RACK™
For tabletop or floor use. Sixty 12" x 16" shelves with wire supports. Dimensions 26" x 17" x 36" high.
97 07742AG $154.60

ROLLAWAY RACKAWAY™
Two Rackaways mounted back to back on a carriage that rolls on 2" casters. Sixty 12" x 16" shelves that fold up for storage. Casters are removable for tabletop use. Dimensions 28½" x 18" x 46".
97 07714AG $292.95

JUMBO BACK-TO-BACK 100 SHELF DRYING RACK
Unit rolls easily on 3" swivel casters. 18" x 24" trays hold artwork measuring up to 24" x 30". Dimensions 40" x 24" x 58" high.
97 08414AG $695.00

JUMBO WALL-HUGGER 50 TIER RACK
Jumbo 18" x 24" shelves hold artwork up to 24" x 30". Total height 58". Mounted on 3" swivel casters for mobility.
97 08416AG $429.00

If you're going to the NAEA Convention in Houston this April, be sure to stop and visit our booths 413 & 415. We'll have hundreds of new products to see and try, and you can pick up your FREE copy of the 1995 Arts & Crafts Catalog. If you can't make it to the Convention but would like a copy of the catalog, write Dept. EG504 or call toll free.

Nasco

Free Phone Order Service: 1-800-558-9595
FAX: 1-414-563-8296

P.O. Box 901, Fort Atkinson, WI 53538-0901 • P.O. Box 3837, Modesto, CA 95352-3837

Circle No. 120 on Reader's Service card

The original...still the best!

fabric paints • sign paints • enamels
screen printing inks • textile dyes
silk paints • outliners • airbrush paints
glass paints • transfer paint

Decart, Inc.
P.O. Box 309/Morrisville, VT 05661 USA
800-232-3352

Circle No. 162 on Reader's Service card.

THE HISTORY OF PAINTING
IN COLOR, The University Prints scholarly survey, prehistoric-contemporary, 300 key subjects available as individual prints 5½x8", 15¢ each. Entire series $45.00. Free list and samples. Complete Catalogue, 246-p., $3.
THE UNIVERSITY PRINTS
21 EAST ST., WINCHESTER, MA. 01890

Circle No. 260 on Reader's Service card.

Clay Whistles... *the voice of clay is a softcover book written with teachers in mind.*
Learn
- How to make the necessary tools.
- How to make clay whistles and ocarinas and tune them.
- PROBLEM SOLVING - how to make your whistle sound it's best.
- A bibliography is included.

Also available, a 30 minute video which follows the book format.
Book $11.95 each plus $1.75 shipping & handling
Book & Video $34.95 plus $3.00 shipping & handling
The Whistle Press
P.O. Box 273, Plainfield, NH 03781

Circle No. 336 on Reader's Service card.

American Art Clay Company, Inc. announced recently that the new expanded *1995 catalog* dedicated to children's art is now available for distribution. In addition to displaying AMACO products and equipment, the four-color catalog features dozens of art pieces created by students of various ages throughout the country who are using AMACO products. Some of the new products include: a completely new line of lead-free water-based Versa Color overglazes in regular and opalescent colors; new bright reds and oranges in F, HF and LM Series Glazes that are AP nontoxic and stable at high temperatures. **Circle 354.**

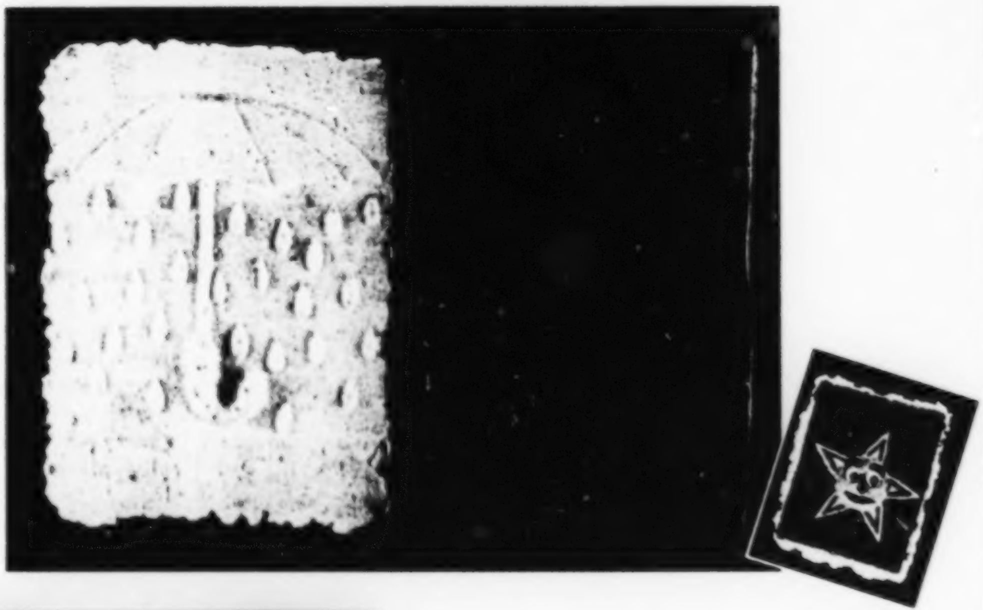
Reading & O'Reilly, Inc., Wilton Programs offers teaching units with visuals and lessons on the art of Egypt, Africa, and much more. Teachers can find new videos and curriculum kits that have been developed by museums around the country in the new *MuseuMart* section of the Wilton Programs catalog. For your free copy, **circle 347.**

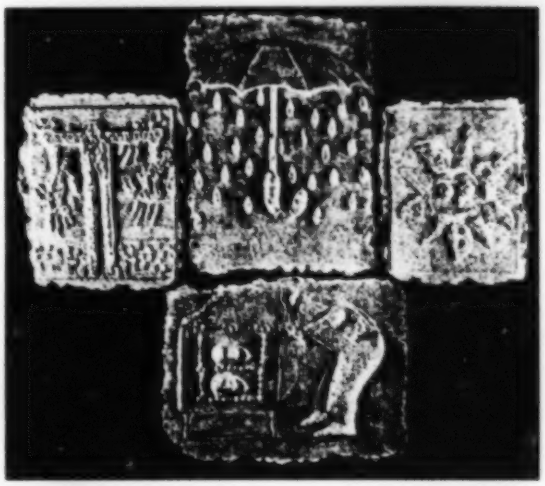
Camp Ramah, Jewish Educational Summer Camp is seeking *arts and crafts instructors.* Families are welcome, elementary Hebrew is required, Kosher food. Qualified instructors should call (617) 449-7090.

Continued on page 8

Create Beautiful Handcast Cotton Paper Art In The Classroom

It's easy, fun, and perfect for all age levels!





Cotton Press™ Handcast Cotton Paper products and AMACO® clays offer a unique way for your students to express their creativity.

Step 1. Create a mold by carving a design into a rolled out slab of clay then fire in a kiln to the recommended temperature.

Step 2. Prepare a cotton paper pulp mixture in a blender then pour into the mold following the instructions on the Cotton Press™ package.

Step 3. After the cotton paper has completely dried, gently remove from mold with a thin bladed knife under edge of cotton and decorate with markers, acrylic paint, pastel chalks, gold leaf paint, glitter, etc.

See the Cotton Press™ demonstration at NAEA, booths 202/204.

AMACO® Summer Workshops — University of Indianapolis
Drawing and Painting on Clay — June 26-30
Litho-Sketch® Printmaking — July 10-14

For more information and registration, call (800) 232-8634 ext. 3395.

AMACO®

COTTON PRESS™

American Art Clay Co., Inc. • 4717 W. 16th St. • Indianapolis, IN 46222 U.S.A. • (317) 244-6871 FAX: (317) 248-9300

Circle No. 222 on Reader's Service card

"Big Strokes for Little Folks"

New Jumbo Brushes and No-Spill Cups Make it Easy for Little Hands to Paint Big Pictures.

SARGENT'S PROJECT TIP #3
Murals All Kids Help to Create

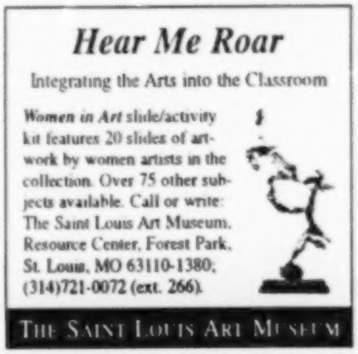
1. Get a very large piece of paper for your mural area. You may want to pencil in a design the children can follow. Pour Sargent Washable Paints in our color-coded No-Spill cups.
2. Divide your kids into teams of colors. (Blue Team, Red Team, Yellow Team, etc.) Everybody gets a Sargent Art Jumbo Brush and a No-Spill cup. Stand back and say "Ready, Set, GO!"
3. When the laughter dies down and the paints dry, you'll have a beautiful mural made with teamwork for everyone to enjoy. After the painting is displayed, you can cut it into sections for each child to take a piece home. Have fun!

Sargent Art inc.™
The Source for Children's Creative Art Supplies
Call or fax us at: 800-424-3596 or Fax: 717-459-1752

Send Us "YOUR" Project Ideas!

Finger Paint

Circle No. 302 on Reader's Service card



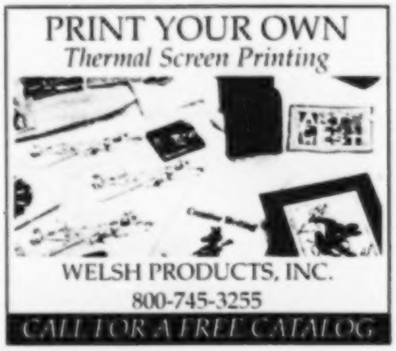
Hear Me Roar

Integrating the Arts into the Classroom

Women in Art **slide/activity kit features 20 slides of artwork by women artists in the collection. Over 75 other subjects available. Call or write: The Saint Louis Art Museum, Resource Center, Forest Park, St. Louis, MO 63110-1380; (314)721-0072 (ext. 266).**

THE SAINT LOUIS ART MUSEUM

Circle No. 271 on Reader's Service card



PRINT YOUR OWN
Thermal Screen Printing

WELSH PRODUCTS, INC.
800-745-3255
CALL FOR A FREE CATALOG

Circle No. 276 on Reader's Service card

Items of Interest

J.L. Hammett Co.
1-800-333-4600

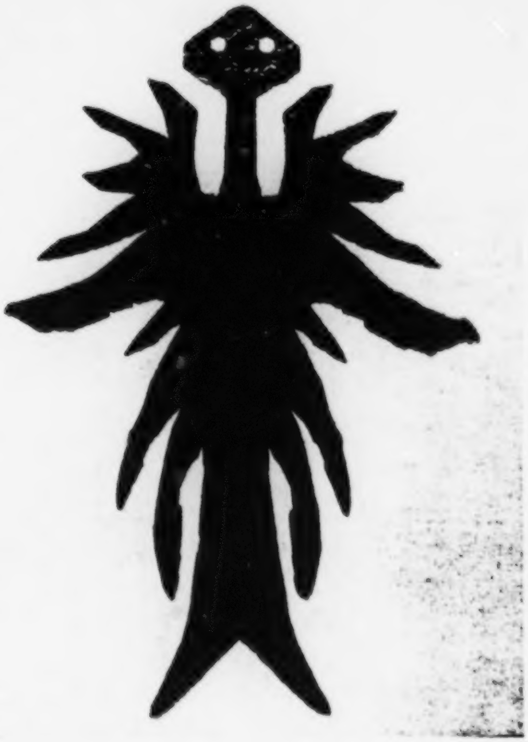
J. L. Hammett Company's *1995–6 catalog* is now available. The catalog has been newly designed and is easier to use than ever, filled with new products, expanded to include preschool and K–12 and is priced to meet your budget. For your free catalog, call (800) 333-4600 or **circle 353.**

Edinburgh College of Art, Scotland, offers these *summer programs* during its International Festival: Life Drawing, Still Life, Life Painting, Watercolor, Photography, Clay Modeling, Bronze Casting, and more. Courses will be taught by college staff and visiting tutors. For more information, contact: Edinburgh College of Art, 74 Lauriston Place, Edinburgh, EH3 9DF, Scotland, UK; Tel: +44.131.221 6111; Fax: +44.131.221 6109.

As part of Sakura's seventieth anniversary of Cray Pas Oil Pastels and March Youth Art Month, they will sponsor *Cray Pas Wonderful World Contest.* Students find self-discovery through art creativity. Winners receive savings bond awards. Teachers conduct art program with "learnable" artist techniques. Schools and teachers receive $3,000 in Sakura art materials if their student places "1st." The contest shows the importance "art activity" has in the curriculum. Entries must be postmarked no later than April 24, 1995. Contact: **Sakura of America,** 3078 San Clemente Street, Hayward, CA 94544-7131, att: Peter Ouyang.

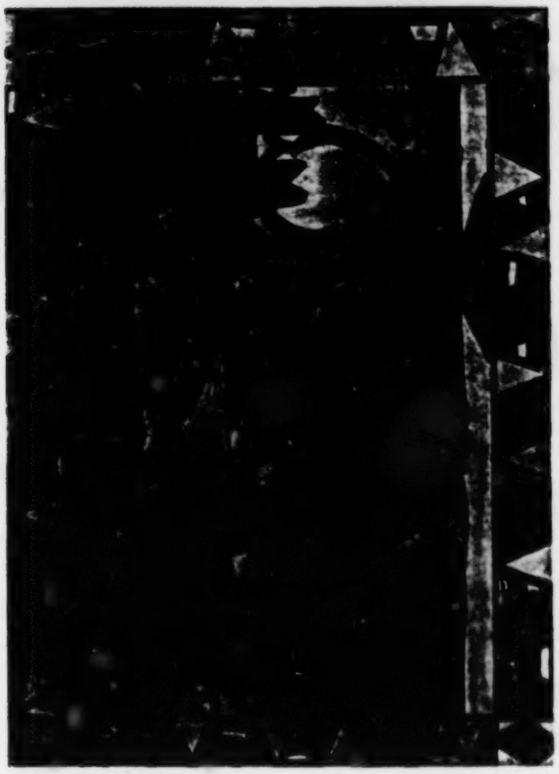
BEST COPY AVAILABLE

Continued on page 12



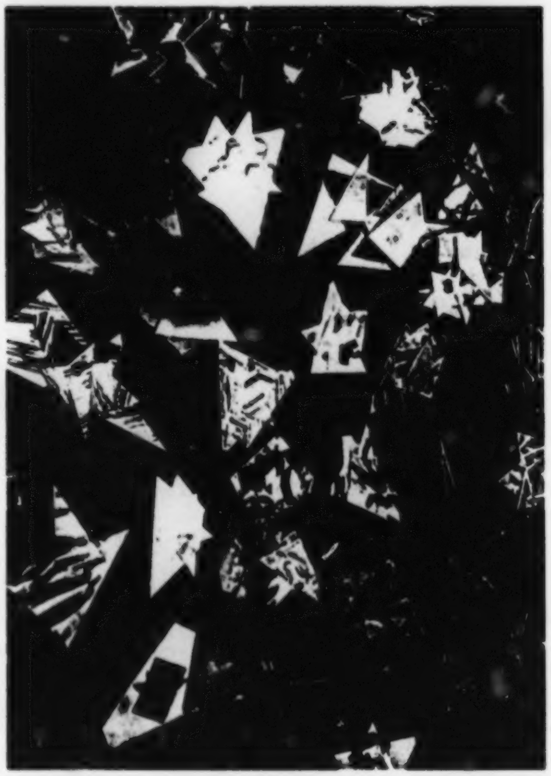
Kyle Holsinger Johnson, grade two.

SchoolArts **ClipCard®**



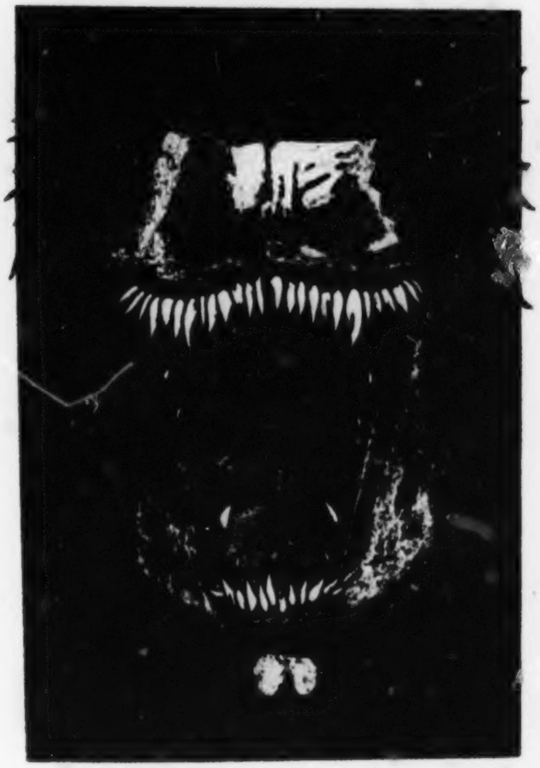
Celinda McKenna, grade four

SchoolArts **ClipCard®**



Student work.

SchoolArts **ClipCard®**



Student work.

SchoolArts **ClipCard**

FANTASY MASKS IN PEN AND INK

Secondary

The students studied masks from various cultures in terms of design and function. I encouraged them to develop design concepts, such as contrast, texture, pattern, exaggeration and symbolism. I required them to use a variety of values with their pen-and-ink techniques as they covered at least 90 percent of their masks.

I provided templates of a face-sized oval with cut-outs for the eyes. The students traced around these templates of 15 x 15" (38 x 38 cm) sheets of Bristol board. Only the eye cut-outs were to remain as functional eye openings. I required the students to work beyond the templates to develop a sketch.

After the masks were complete, I showed the students how to use utility knives so they could cut out the masks. To protect the masks, a light coat of acrylic matte medium was applied to each side. When dry, tie attachments were made. Two 1 x 3" (3 x 8 cm) strips of Bristol board were folded in three places to create two T-shaped tabs. The top, flat side of each "T" was hot glued onto the back of the mask near the eye cut-outs. A hole punch was then used on each extended "arm" of the "T" to provide a hole for the ties.

Many students mounted their masks. This was accomplished by hot gluing two 1 x 2" (3 x 5 cm) strips of ¼" (.64 cm) foam core on end to the back of the mask. The placement of these strips was at the forehead and chin. Students then selected sheets of colored mat board and framed them with precut mats. Duct tape secured the sheets of colored mat board to the precut mats. The masks were attached to the mat board plaque by applying hot glue to the ends of the foam core risers and pressing in place.

ClipCard submitted by Sharon Hall, art teacher at Altoona Area High School in Altoona, Pennsylvania.

ENCHANTED FOREST

Elementary

The Enchanted Forest calendar project consisted of three parts: picture of forest, small framed rectangular piece (used to write in the name of the month), and five rows of seven squares (used to fill in the days of the month).

The three pieces were glued to 12 x 18" (31 x 46 cm) construction paper and laminated. Each student received a dry-erase marker so the calendar could be wiped clean each month.

To create the picture, I asked the students to draw a frame around their pictures. This frame serves more than one function. Students feel more secure knowing their boundaries. When coloring, the frame keeps colors from going onto desks. And, students who finish early can decorate their frames, while waiting for other students.

With this project, I teach the students the use of thin-to-thick lines. Also, the project is an example of overlapping, which creates depth in the picture. I asked the students to draw smaller trees on the hills in the distance to increase the depth. I recommended the use of three colors but more could be used with good judgment. What I really wanted was for them to think about color and color combination. We reviewed warm and cool colors and discussed pastel and vivid colors.

The students worked with a pencil on newsprint. When they could show me a sketch, they progressed to drawing paper and a permanent black marker. Any medium could be used, but most students used watercolor markers.

The results were outstanding! The promise of an original creation suitable for gift giving provided motivation for the students to produce their best work. Having a goal enhanced their artistic abilities.

ClipCard submitted by Mary Mulkey, art specialist at Lake Tapps Elementary School in Sumner, Washington.

JEWELRY AND GEOMETRY

Middle

Materials: mat board, watercolor, brushes, paper cutter, glue, 1" pin backs, Mod Podge

It all began at a craft show. I stopped at a booth run by a friend, and there, in a basket, were these lovely geometric pins. My friend said she painted several watercolors on illustration board. Just for fun, she cut them into geometric shapes and pieced them together. With her permission, I used one of the pins as a prototype for an art activity.

Through completing this project, students will gain an understanding of the relationship of value and color, use shape as an element of art, and apply their knowledge of aesthetics in coordinating color and form.

Procedure:

1. On the white side of the mat board experiment with watercolor blends: dry brush over dry wash, wet on wet, etc. Experiment with marker and cut up scratch board.
2. When dry, cut the boards into various sizes.
3. Piece shapes together into the most desirable form, then glue them together.

Some important tips:

- Never stack more than four shapes. Too many thicknesses makes the pin too heavy.
- Mat boards with nice color on one side can be combined with a painted piece.
- Students can exchange colors and shapes to make an even more vibrant pin.

4. When dry, glue on the pin back. [Note: Don't use a thin layer of glue—it won't stay.]
5. For a glossy finish, apply Mod Podge with a soft brush.

ClipCard submitted by Veronica L. Krug, art teacher at Lehman Middle School in Canton, Ohio.

AMATÉ PAPER CUTOUTS

Elementary

Amaté paper cuts, an exciting art form from Mexico, make an excellent low budget project. I began with a brief exploration of paper cuts made by the Otomi Indians. Their paper is made from the bark of the amaté tree. Strips of bark are boiled in an ash solution until soft. Then, they are criss-crossed and pounded with sticks until the fibers mesh, creating a strong paper that retains the texture of the bark. From this paper, the Otami make symmetrical cutouts for magical purposes.

Brown wrapping paper or butcher paper can be used to recreate the textured amaté paper. Fold the paper and draw half the design using the fold as a center line. This creates a mirror image when the paper is opened. Keep the design simple. Complex drawings are too hard to cut out. Drawing with white chalk instead of pencil keeps the design from becoming over-detailed and mistakes can be rubbed off easily.

The amaté designs combine human forms and elements of nature, such as plants, wild or domestic animals, birds or fish. Unique characteristics can be combined to create fanciful and symbolic images, for example, the head of a man with the wings of a bird and the tail of a fish.

Cut the double image, then unfold the paper and tightly crumple it. Spread out the design again and iron it between two pieces of wax paper. Use newspaper to protect table top and iron. Mount the cutouts on white paper. I prefer to use spray adhesive that allows for repositioning. This must be done outside of class in a well-ventilated area. A little white glue applied sparingly to the chalky side of the cutout will also work.

ClipCard submitted by Julie Voigt, art teacher at Elementary Workshop School in Wilmington, Delaware.

Museographs

The Art History Periodical of World Culture

MUSEOGRAPHS
Folio One
MUSEOGRAPHS
The Art of Islam

THE COLLECTOR SET

Folio One

10 Subjects • 79 Prints
in an indexed binder

$195.00

In the Binder You Get:

•
Japanese Satsuma Pottery
•
Contemporary African American Folk Art
•
Shaker Design
•
Mexican Painting I: 19th & 20th centuries
•
American Indians I: The Sioux
•
Appalachian Handicrafts
•
American Indians II: The Cherokee
•
Cultural Crossroads I: The Old City of Jerusalem
•
Art of Islam: A Survey
•
Illuminated Manuscripts
•

The World Class Leader for Interdisciplinary Resources in Art History and World Culture.

The interdisciplinary monographs are three-hole punched for easy organization and access. Each issue of *Museographs* comes with at least six magnificent 81/2 x 11 inch full-color, double laminated reproductions, also three-hole punched, illustrating artworks of the featured topic. On the back of each reproduction is a description of the work of art plus vivid details and stories that bring the time, place and people to life.

With *Museographs* you build a treasury of unique art topics and reproductions that are an immediate and continuing resource. Nothing else of its intrinsic quality exists anywhere.

Please call or write for further information and prices.

Museographs

A product of THE LAZAR GROUP, INCORPORATED

3043 Moore Avenue • Lawrenceville, Georgia 30244
(404) 979-9618 • FAX (404) 979-9752

Circle No 185 on Reader's Service card

[illegible] paper, [illegible] paint, brushes, books, and much more. Send for your free copy today.

Dick Blick
Art Materials
1995

Please send the 1995 Dick Blick Art Materials Catalog.

Name ______

School ______

Address ______

City ______ State ______ Zip ______ S

Department S • Box 1267 • Galesburg, IL 61402

Dick Blick Art Materials

Circle No. 333 on Reader's Service card.

Over 300 New Products!!!

Our 1995 Visual Art Collection Catalog Now Available!!!

Visual Art Collection

UNIVERSAL COLOR SLIDE

UCS

Call 1-800-326-1367 for a FREE Catalog.

Circle No. 220 on Reader's Service card

Items of Interest

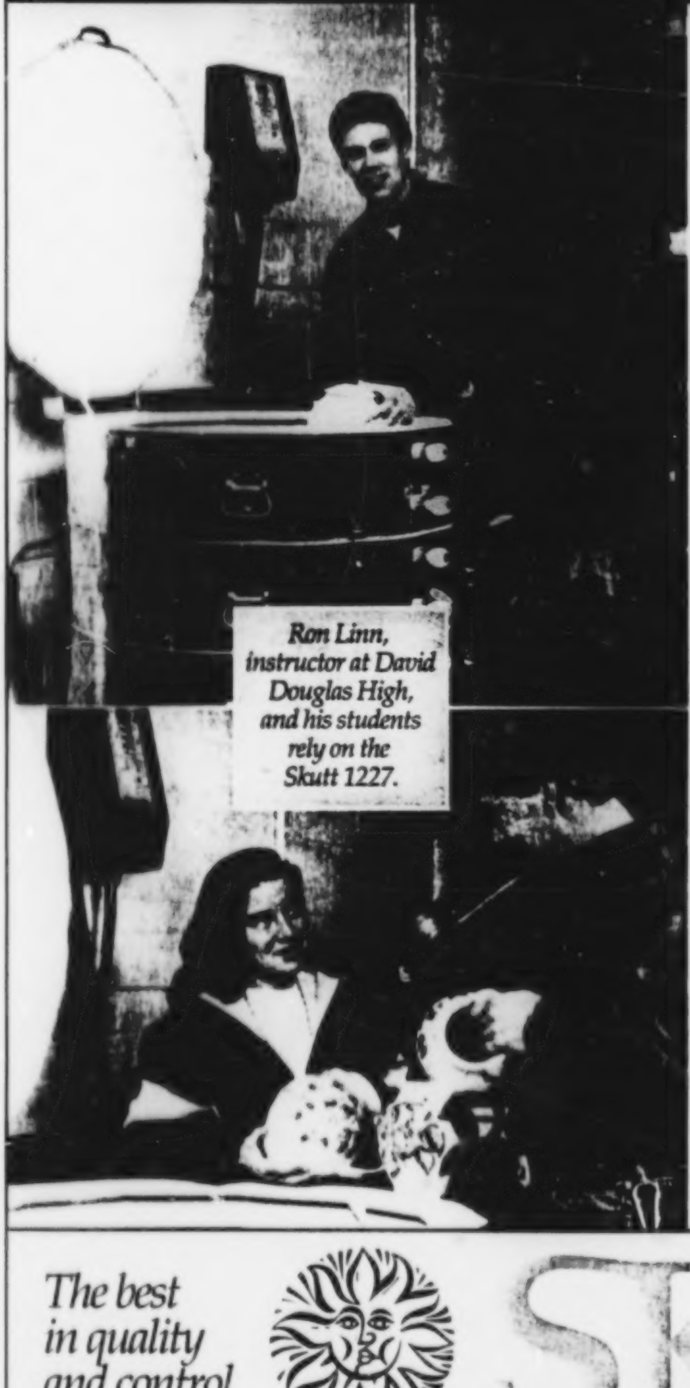
Martin Universal Design, Inc. introduces the *Susan Scheewe portable artist studio.* This artist studio provides for an easy-to-use portable work surface for drawing, sketching or painting. Equipped with a handle for carrying and fold-away angle supports, this lightweight studio is your new traveling companion. Weighing only seven pounds, this portable artist studio is constructed of a unique material that is lightweight and durable. For more information, **circle 355.**

Inspecta-Shield is a nontoxic, nonallergenic odorless fire retardant liquid that can be used to flame retard students' arts and crafts projects that contain combustible materials. The liquid can be used on artwork, exhibits, posters and banners, stage props, wall coverings and more. For information, contact **Mack Marketing** at (410) 655-0307 or **circle 350.**

Murray Productions presents an *instructional video* for teachers grades K–12. Teachers learn a simple, inexpensive step-by-step process of printing student artwork onto notecards and calendars, generating up to a 400-percent profit. Students will take pride in their published work. It's also great public relations for parents, the community and your school district. For more information, **circle 346.**

Continued on page 14

"Quality and long life mean classroom value."



Ron Linn, instructor at David Douglas High, and his students rely on the Skutt 1227.

When the time came for Ron Linn, Ceramics Instructor at David Douglas High School in Portland, Oregon to buy a new kiln, he chose the Skutt 1227. And when the opportunity came to move into a new ceramics room, he added the Skutt EnviroVent® and KilnMaster® controller.

Ron is very happy with his choices. He notes, "My personal Skutt 1227 is 16 years old, and I haven't had to do anything to it. The bottom elements are nearly due for replacement, but that's it. It's been a good kiln for a long time."

"In shopping for the new school kiln, I wanted to make sure that the district got the the same quality, long life and value for their money. I have 150 students in my program and our Skutt 1227 has been well used. We consistently get good results."

"I added the EnviroVent to eliminate any health concerns in the kiln room, but we also find it improves firing results, especially on mixed loads with many different glaze colors."

"I'm still finding new ways to use the wall-mounted KilnMaster controller. I can begin a firing in the morning, and teach all day without running back to turn up switches, or I can set it to fire at night for completion the next morning. Programming a heat soak has helped us eliminate pinholes in glazes."

To find your nearest Skutt dealer, contact us at Skutt Ceramic Products,
2618 S.E. Steele Street, Portland, OR
97202, Telephone (503) 231-7726.

The best in quality and control.

SKUTT

The Top Performer In Every Subject.

LEAD-FREE BARIUM-FREE

After years of study, research and testing, we've perfected a technologically advanced C/6 glaze, unsurpassed in quality and convenience. Opulence Glaze™ aces the test every time in the features instructors value most.

Our non-toxic, lead-free and barium-free glazes are remarkably easy to use. Just add water and let your students' creative genius take shape. A smart value, Opulence not only eliminates the waste of botched glazes, but it also remains in suspension for extended shelf-life.

When it comes to range of hues, Opulence graduates with flying colors. All of our vibrant shades can be used alone or blended so you can create your own palette of colors.

To learn more about the glaze that gets high marks, no matter what the subject, call the Opulence dealer nearest you.

REPORT CARD

Name: OPULENCE GLAZE

Safety	A+
Ease of Use	A+
Richness of Colors	A+
Dependable Results	A+
Compatibility	A+
Shelf-Life	A+

OPULENCE™
GLAZE

OPULENCE GLAZE IS AVAILABLE AT:

Aardvark Clay & Supplies
Santa Ana, CA
Ph: (714) 541-4157

Mile Hi Ceramics, Inc.
Denver, CO
Ph: (303) 825-4570

Axner Pottery Supply
Oviedo, FL
Ph: 1-800-843-7057

Davens Ceramic Center
Atlanta, GA
Ph: 1-800-695-4805

Great Lakes Clay Co.
Carpentersville, IL
Ph: 1-800 258-8796

Bracker Ceramics
Lawrence, KS
Ph: (913) 841-4750

Southern Pottery
Baton Rouge, LA
Ph: (504) 752-7687

Baltimore Clay Works
Baltimore, MD
Ph: (410) 542-1909

Archie Bray Foundation
Helena, MT
Ph: (406) 442-2521

Highwater Clays
Asheville, NC
Ph: (704) 252-6033

Piedmont Pottery Supply
Mebane, NC
Ph: (910) 578-5100

Tucker's Pottery Supplies Inc.
Richmond Hill, Ontario
Ph: (905) 889-7705

Del Val Potter's Supply Co.
Wyndmoor, PA
Ph: (215) 233-0655

Mid-South Ceramic Supply Co.
Nashville, TN
Ph: (615) 242-0300

Ceramic Store, Inc.
Houston, TX
Ph: (713) 864-6442

Trinity Ceramic Supply Co.
Dallas, TX
Ph: (214) 631-0540

Opulence Glaze™ is a registered trademark of Mid South Ceramic Supply Company

Circle No. 207 on Reader's Service card.

Items of Interest

Where Art Thou?

WJ Fantasy Inc. introduces *Where Art Thou?* Over eleven museums contributed the masterpieces that make up the game. The selection of paintings is a complete representation of American art—from the primitive painters of the eighteenth century to the Moderns. Where Art Thou? can be used as a trivia game; "concentration"—all seventy-two cards are placed face down and players take turns matching pairs; or, on a fold-out game sheet that shows the complete paintings, "bingo" can be played. **Circle 352.** ▲

ROCK PAINT®
HANDY ART®

• QUALITY PAINTS & INKS

•TEMPERA •ACRYLIC
•FABRIC PAINTS
•BLOCK PRINTING INKS
•GESSO AND MEDIUMS

ROCK PAINT DIST. CORP.
P.O. BOX 482
MILTON, WI 53563-0482
PHONE (608) 868-6873
FAX (608) 868-6233

AVAILABLE AT DISTRIBUTORS NATIONWIDE

Circle No. 274 on Reader's Service card.

CREATE
EXCITEMENT...

WITH BADGER!

Set contains:
Spray gun,
propel can,
airhose,
propel regulator,
Neon paints,
pre-cut stencil
designs and
instruction
booklet.

BADGER
COMPLETE STARTER SET
MADE IN USA

Badger's Fabric Air-Brushing Starter Set includes everything needed to complete four different designs. Everyone in the family will have fun creating their own masterpieces, let your imagination run wild.

Create excitement . . . with Badger's new Fabric Air-Brushing Set.

©BACO 1991

BADGER AIR-BRUSH CO. 9128 W. BELMONT AVE.• FRANKLIN PARK, IL 60131

Circle No. 111 on Reader's Service card.

Leap
into Creativity
with
RB Walter
Art & Craft
Materials

Catalog available FREE to Art Educators. Pick up your copy at NAEA Booth #501 and enjoy FREE "hands-on make-and-take" demos of new products!

Or Call TOLL FREE
1-800-447-8787

4 Locations Nationwide
•Arlington, TX •Rancho Cucamonga, CA
•Bethlehem, PA •New Berlin, WI

creative alternative to
summer school:

Moore's Young Artists' Workshop.

July 5 through 31, 1995

Art classes Monday through Thursday for grades K through 12
Painting, Drawing & Printing • Intro. to Illustration/Cartooning
Basic Photography • Portfolio Preparation • And more!

Moore College of Art and Design. For Kids.

The Parkway at Twentieth Street • Philadelphia, PA 19103
For more information or to register,
call 215-568-4515 exts. 1127 or 1128,
or fax 215-568-8017.

RANAR® Screen Printing Machinery & Supplies

Affordable Screen Printing Systems for Educators

- Exposure Units
- Manual Printers (modular)
- Flash Dryers
- Compact Conveyor Dryers
- Jacket & Cap Printers
- Heat Transfer Machines
- Inks, Squeeges & Frames
  Complete supplies and inventory at buget prices.
- Training Videos
- Toll Free Tech Support
- 20 years in business as a supplier to the Screen Printing Market!

Call For Free Color Catalog!

RANAR

Call Toll Free for Color Catalog 800-421-9910
Fax 310-391-7781 • 310-390-3177
12912 Venice Blvd., Los Angeles, CA 90066

Circle No. 254 on Reader's Service card.

UTRECHT
GREAT SAVINGS

BUYING DIRECT FROM UTRECHT- A MAJOR MANUFACTURER
• Professional Artists Colors

BUY OTHER MANUFACTURERS PRODUCTS AT IMPRESSIVE SAVINGS
• Major Brands
• Thousands of Items

FREE UTRECHT CATALOG

UTRECHT MANUFACTURING CORP.
33 Thirty-Fifth St., Brooklyn, N.Y. 11232
Tel (718) 768-2525

BRANCHES: COAST-TO-COAST
111 Fourth Avenue, New York, N.Y. 10003
301 South Broad St., Phila., Penna. 19107
1250 Eye St. N.W., Washington, D.C. 20005
333 Mass. Ave., Boston, Mass. 02115
15 East Kirby Street, Detroit, Mich. 48202
332 South Michigan Ave., Chicago, Ill. 60604
1995 University Ave., Berkeley, Ca. 94704
116 New Montgomery St., San Francisco, Ca. 94105

Circle No. 160 on Reader's Service card.

Hope to see you at the NAEA Conference!

Minnesota Clay USA will be in booth #821 at this year's Houston conference, April 8-10. Please visit our booth for special conference promotions, free catalogs and Rainbow Clay.

If you can't attend, call now for your free 1995 Minnesota Clay USA catalog.
800 CLAY USA

Minnesota Clay USA

Circle No. 184 on Reader's Service card.

TEACHERS ENTER AND WIN!

YOU CAN WIN!

GRAND PRIZE:
$200 U.S. Savings Bond PLUS a SPEEDBALL Printmasters Block Printing Press worth $415 and an Excellence In Block Printing Award.

FIRST PRIZE:
$100 U.S. Savings Bond PLUS a SPEEDBALL Classroom Teaching Unit worth $295.

HONORABLE [illegible]:
Speedball [illegible] Supplies [illegible]

MAKE AN IMPRINT ON THE WORLD
Speedball
CONTEST

YOUR STUDENTS CAN WIN!

GRAND PRIZE:
$200 U.S. Savings Bond

FIRST PRIZE:
$100 U.S. Savings Bond

HONORABLE MENTION:
Speedball Block Printing Supplies

FREE OFFER!
Call 800-765-5669 for copies of last years winning lesson plans.

Contest runs January 1 through June 30, 1995 and is open to students in grades 4-12 and their teachers. No purchase necessary. Void where prohibited.

CALL 1-800-765-5669 TODAY
FOR FREE ENTRY FORMS AND OFFICIAL RULES

© 1995 Hunt Manufacturing Co.

Circle No. 215 on Reader's Service card.

The Colored Pencil

BET BORGESON
Colored Pencil
Workshops

Kerrville, TX
Chicago, IL -- Oregon Coast --
Ketchikan, AK -- Monterey, CA -- Seattle, WA

For dates and details:
BORGESON WORKSHOP, 3977 S.W. CONDOR,
PORTLAND, OR 97201 - (503) 224-7938

Circle No. 268 on Reader's Service card.

Photo Courtesy Hardwick Gazette, Hardwick, Vermont © 1993

Lap Loom
Teachers Choice Award Winner

Harrisville Designs®

Friendly Loom® Products
First in Children's Weaving Products
Free Catalog

Harrisville Designs, Center Village, Box 806-27
Harrisville, New Hampshire 03450 *1-800-338-9415*

Circle No. 177 on Reader's Service card.

Mary Erickson

Then and Now

Rites of Passage

Traditional communities have ceremonies to mark important rites of passage in the lives of members. Some of those rites still survive in ceremonies such as baptisms, bar mitzvahs, initiations, weddings and funerals. When the community does not provide the structure to help young people learn the responsibilities of adulthood, other events take their place. Getting a driver's license, joining a gang, going to the prom, having a baby, graduating high school or getting a job are some of the events that can mark young people's passage into adulthood.

In many cultures for thousands of years, art has played a role in important community ceremonies. Symbolic images can be found in ceremonial places from the temples of India to the mosques of the Middle East. Special objects and clothing are used to indicate one's role or status at important events. The clothes of the Apache girl, the Catholic priest, the bride or the mourner tell those around them who they are and what to expect from each other.

Fee and the Meadow People

Fee and the Meadow People is a story written to help young people understand how art can help them find their place within a community. The story is about a young woman, Fee, from an imaginary culture, who earns her "rite of passage" into the adult world of her community by proving herself in the role of "one who watches over others" when she saves her little brother from a bear attack. Fee is rewarded by initiation into the adult status group of the "Watchers." The community elders paint the Watcher legend on stones and present her with a fur cape.

The detailed description of *Fee and the Meadow People* provided the motivation for Liza Bergman's seventh grade students as they worked together making murals to illustrate the story. As they developed their plans, the students learned to share ideas and to negotiate. They experienced the development of a sense of community.

Written Interpretations

A number of teachers asked their students to write about the painting before and after listening to the story. Here are some of the comments:

"The story represents womanhood." • "She's turning into a lady and taking a big step." • "It means to me the girl is responsible." • "It has a lot to do with proving yourself." • "I see this not just as a picture, but it shows these people and their culture . . . it might help people see their own culture, instead of joining gangs." • "The mural is teaching in the school in a different way. It's creative. . . ." • "The people who painted it should be recognized."

Designing a Permanent Mural

Bergman's honors art students were proud to be selected for painting a mural that would remain a part of their school for years to come. Each began by making drawings of the parts of the story they found most meaningful. Then, they negotiated together, pulling ideas from the drawings, to agree upon the general idea for the 9 x 9' (2.74 x 2.74 m) mural. Small groups took turns working on the mural as the regular art class went on.

As the weeks went by, the students took on a variety of responsibilities within the groups. Natural leaders emerged. Students trained others in border making. When one student began to cause trouble, another student explained the reasoning behind the task and trouble was averted. Another student became Miss Organization seeing that everyone had what they needed and that everything was properly stored after each session. Another student supervised craftsmanship. Students began to recognize that some could do some tasks better than others and valued the contributions of different classmates.

Combining Artistic Ideas

When the students rotated back to the art room, their classmates helped orient them to ongoing projects. As border painting became tedious, the students renegotiated a new look drawn from ideas contributed by several classmates. They began to recognize their own problems and find their own solutions.

As it progressed, the mural developed its own public. Since it is located in the student services area, the students sent to the office for discipline problems became viewers of the process. They wanted to know about every little detail and had their own suggestions to make.

A Great Responsibility

One mural painter observed that this was the first, really serious thing they'd done. It was out there for everyone to see and that was a great responsibility. Another student remarked that this was the first activity where they hadn't had someone to direct them step by step. It was their first "junior high school" experience.

One student began an important discussion when she asked, "Why do we have to do things well?"

The students realized they were comfortable with what they were

Fee, the central character in the mural, is painted kneeling before her mother, a leader of the community and experienced Watcher as she bestows upon Fee a rich fur-trimmed cape which is a symbol of her new adult position in the society. With beautiful mountains in the background, various community members and creatures from the wild look on in support.

doing until they saw there was something better.

The mural painters planned a ribbon cutting ceremony on the school's video channel to close the event. The entire school was able to view the ceremony. Teachers, secretaries, custodians, parents, grandparents, friends and administrators attended. Students read the story of *Fee and the Meadow People*. Others acknowledged contributions made by individuals and pointed out some of the best features of the mural.

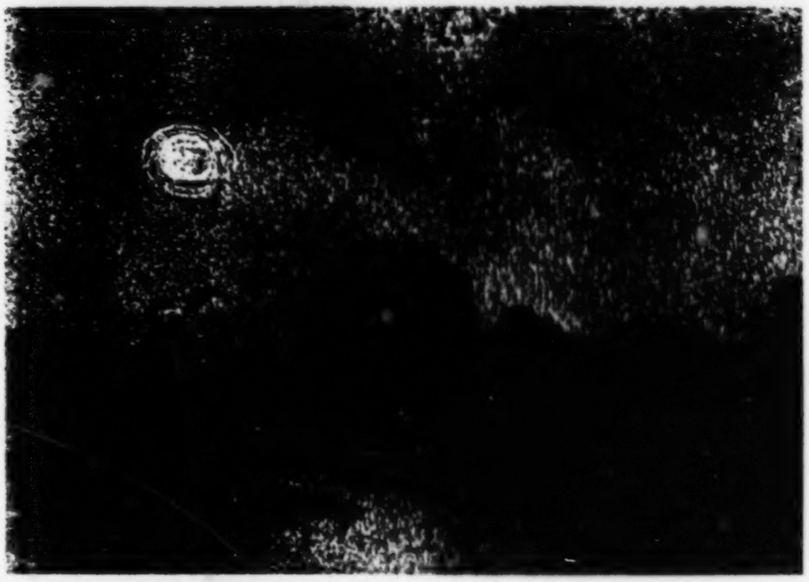
A Community Accomplishment

For Bergman, it was important for her students to appreciate not only the aesthetic value of their mural but also to appreciate what they had accomplished together as a community. As they began the project, they spoke of "my part" and "your part." When they finished, they spoke of "our mural." For these honors art students, the challenges of executing this mural depicting an initiation ceremony, in an imaginary place and time long ago, had become their own rite of passage into some of the responsibilities of junior high school. ▲

Mary Erickson is a professor of art education at Arizona State University in Tempe, Arizona. The author wishes to acknowledge the dedication of Liza Bergman to this project. Her students will never forget the experience.

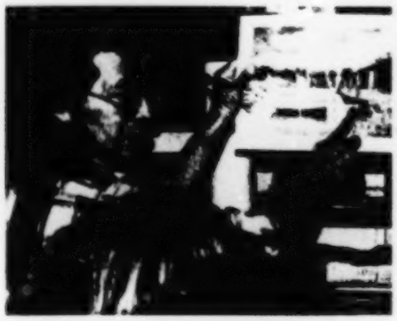
Editor's Note: This is the second in a series of articles based on the classroom application of fictional stories written by Erickson to assist students in imagining life in another time and place. Her book, *A Story of Art in the World*, is expected to be available for teachers next Fall.

Mary Stokrocki



This student perfected his moon image by adding dark shadows inside the moon and rings around it. He called his picture White Moon *and especially admired the way he shaded his mountains. Yazzi commented, "He's been looking at the moon every night [to get the right effect]."*

Navajo Tradition and Change
Love of the *Land*



Elmer Yazzi, Navajo art teacher and artist.

> ***"Traditions are meant to boost you to new ideas and ways. Many people's traditions change due to their changing life. The Navajo are cultural borrowers. They use the best of others and transform it in their own way."***
>
> *—Elmer Yazzi*

During one of my many visits to Navajo land, I observed an art class taught by Elmer Yazzi, Navajo art teacher and artist at the Rehoboth Christian School near Gallup, New Mexico. His teaching incorporates traditional values and changing influences. When I asked him to tell me about the changing Navajo traditions, he gave me the explanation quoted at left.

In the lesson I observed, Yazzi motivated his fifth grade students to draw "what they liked about the Southwest." His Navajo students were especially eager to convey their love of their beautiful land and favorite animals.

According to research conducted by R. Leighton and C. Kluckhohn and published in their book, *The Children of The People*, traditionally, the Navajo have preferred to draw the land, animals and dwellings, in that order. Navajo children continue to express their favorite theme of landscape and animals because of their spiritual relationship to all things in nature. Their teacher also paints landscapes and murals in the community to promote "the awareness of the delicate balance of life and respect for nature."

Changing Color and Values

Initially, Yazzi asked the students to think of things they valued about the Southwest and to write them down. One girl wrote, "woves [wolves], horses, snakes, red masa [mesa], busches [bushes], Navajo men, and peaceful white." Then, the students made a series of four sketches on one paper.

Yazzi also directed his class to notice the changing color and values in one student's artwork: "Look at the way the moonlight affects this work. See the way if reflects off the bushes."

Student: "It gets brighter."
Yazzi: "Bright on all sides? What happens to the other side?"
Student: "It's in shadow."
Yazzi: "Good! There is a little shadow. What happens to the ground when water flows through it?
Student: "It's not flat. Water eats it."
Yazzi: "Then don't forget the shadow along the water edge. When you put in shadows think about where they go. Sometimes they are strong and other times, subtle."

Attention to Shadows

Yazzi also showed evidence of changing color and shadow in Euro-American artwork, using a reproduction of Monet's *Bridge at Argenteuil*. "To the right of Monet's bridge is bright sunlight and soft shadow. Now look at the shadows under the bridge. Shadows aren't always black. Sometimes they are brown or purple or blue. Pay attention to shadows and how to bring them out."

Demonstration is a major form of Navajo art teaching, and Yazzi demonstrated the use of pastels for this lesson.

"See how I move my pastel. Sometimes the shadow becomes bigger and sometimes smaller. They are not always straight. . . . This is how you make shadows. Make a dark line right up against the water edge. Take another color, blue or some orange. Use your finger and rub the shadow a little. Pull the color upward in a circular fashion. Make this side only in shadow."

Demonstrating Techniques

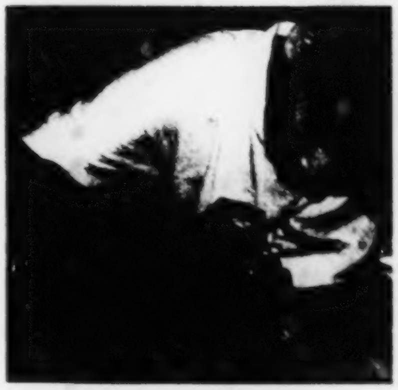
Yazzi demonstrated how to shadow other forms, such as mountains, and showed how to shade hills by rolling the pastel over the left side. Later, he demonstrated how to make a stencil and spray over it to leave a negative form. He also showed how to produce atmospheric sky effects with spray paint, saying "It's a combination of shadow and spray."

During my observation, it became apparent that the choice of subject matter between male and female students differed. In contrast to the males, the females chose not to draw full landscapes. One girl drew a frontal view of an Indian girl with a feather in her hair sitting on a zigzag patterned rug. A coyote on a mesa in the background howled under the moon and star-studded sky. She also colored a zigzag pattern on the blouse. While working with colored pencils, she discovered that water made them brighter.

Gaining Confidence

According to research conducted by R. Anderson and published in the book, *Calliope's Sisters*, traditionally, Navajo females only worked with textiles and lacked confidence in drawing; the males did all the drawing and dry painting. Another female student informed me that her drawing was "a sacred snake with curved, triangular, and criss-crossed patterns." She also spray painted a stenciled background pattern. Through classes such as Yazzi's, Navajo female students are gaining a new identity and are finding new avenues for self-expression.

Throughout their history, the Navajo have been "cultural borrowers" of many traditions, wrote R. Locke in *The Book of the Navajo.*



One student wrote about his love for rocks, mountains and powerful eagles. He labored over his Eagle Man *picture and carefully blended his "white puffy clouds" on his blue paper. His eagle flew from the side view with "talons and pointed yellow beak." These were things he mentioned in his values list of things he liked about the Southwest.*

They borrowed weaving and agricultural methods from their Pueblo neighbors, silversmithing from the Mexicans, and symbols from other tribes. In boarding schools, they learned watercolor and mural painting, which they consider their new traditional art forms. While teachers introduce students to new media, the children's love of nature and animals persists. Emphasis on "making shadows" shows evidence of introducing the Euro-American elements of three-dimensional shading effects and stenciling as well as new media of pastel, colored pencils and spray paint. The Navajo add these media and modeling effects to their keen perceptual abilities and love of contrasting color and deep space. Thus, traditions continue to change in Navajo land. ▲

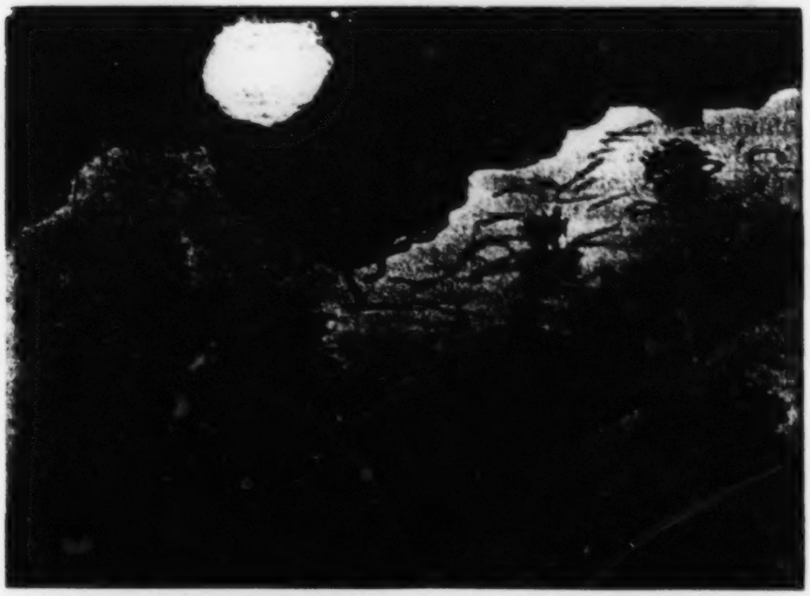
References

Anderson, R. Navajo Aesthetics. Calliope's Sisters: A Comparative Study of Philosophies of Art. *Englewood Cliffs, NJ: Prentice-Hall, 1990.*

Leighton R., and C. Kluckhohn. The Children of The People. *Cambridge, MA: Harvard University Press, 1947.*

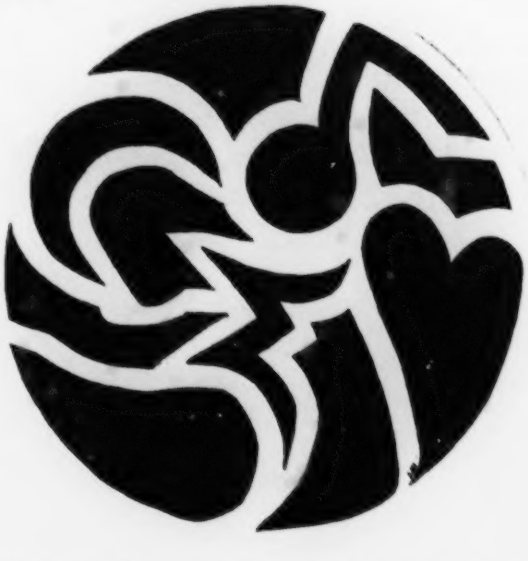
Locke, R. The Book of the Navajo. *Los Angeles: Mankind, 1989.*

Mary Stokrocki teaches at Arizona State University in Tempe, Arizona.



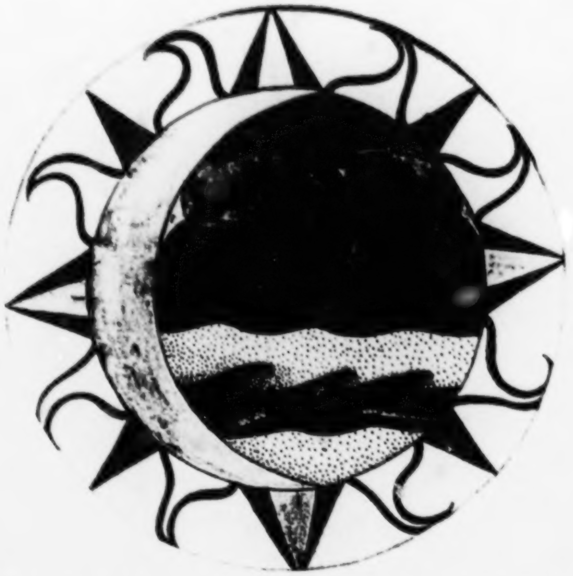
I asked one student, who seemed particularly fascinated with the process of blending pastels, what he liked about his artwork. He answered, "The colors and the scene. It is a nightscape. See the moonshine reflecting in the water! These are little yucca plants with shadows."

Kaye Passmore



Senior Miranda Holmes elected to use black ink for her shield.

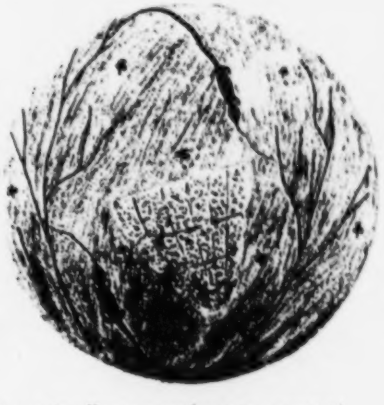
"The drop of water is for that in which I swim.
The note is for music which turns my life to bright from dim.
The heart is for friends whom I hold so dear.
The moon is for love of the night as it nears.
The 'M' is for Miranda, my name.
This is my identity."



Nicole Nicas, a senior, drew the double-headed eagle, symbol of Albania, her grandfather's native country. The moon represents her "mother and father who are forever watching over me.

Personal

Our school is making a push to encourage all students to write more in every course. An introductory project relating Native-American art and symbolism with writing helped my students to improve their writing skills while stimulating their art historical imaginations.



Tracy Bradbury, a sophomore, wrote "I drew lizards because they symbolize the way that I would like to be. Lizards go about their daily chores with ease and almost always have time to sun themselves on a rock."

We began our project by looking at prehistoric art and Native-American art, and discussing the origins of art forms all over the world. We discussed symbolism and how every culture has symbols, many of which are universal. We also considered the decorative symbols on personal objects, such as pots, utensils, blankets and shields. Symmetry and asymmetry in design were attended to before the students undertook the task of designing personal shields that symbolized themselves.

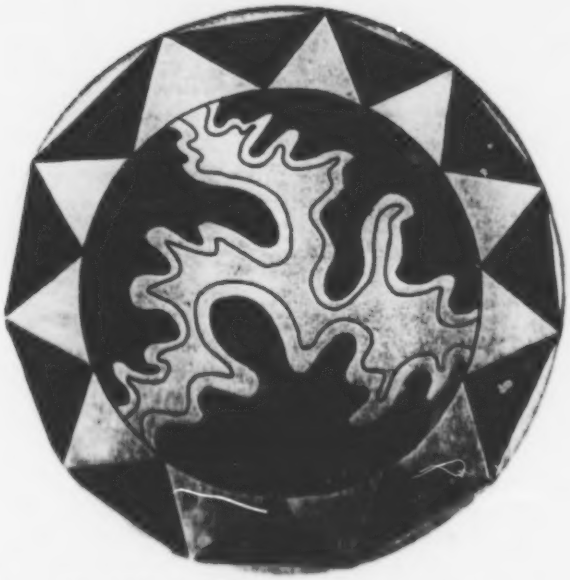
Describing the Design

Either below the shield or on the back of the shield, they wrote a description of their design, explaining the meaning of their symbols. They rendered their shields on 15 x 20" (38 x 51 cm) illustration board in watercolors, acrylic paints, markers, inks or colored pencils.

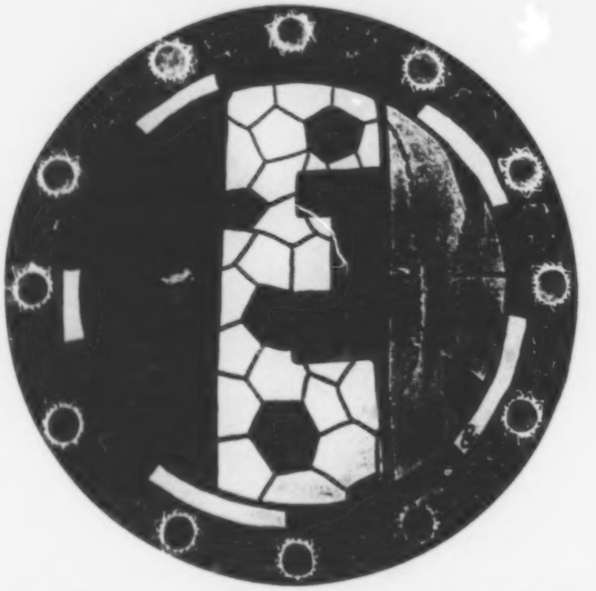
Before the students started to design their shields, I showed them the charms on my old charm bracelet and told them what each represented. There was a palm tree from a trip to Miami Beach, an eagle from a visit to the Air Force Academy, a palette for my painting, and my high school graduation ring. Some of the students were wearing charms on necklaces, and they shared their significance. We talked about what symbols they could use to represent their interests, hobbies and sports.

Symbolic Uses of Color

We discussed the symbolic uses of color like we find in flags, such as red for courage and blue for loyalty. We reviewed some of the symbols we had seen during the past week, particularly the Kiowa shields in George Keahbone's *The Mud Bath Ceremonial.* I pointed out the shields in the *Bayeux Tapestry* and the Ravenna mosaic, *Emperor Jus-*



Senior Adria Polletta wrote, "The triangles represent the structure of my life, however, they are facing inward pointing to my insides which are out of control and full of emotion."



Junior Jennifer Pagano included symbols for her family heritage.

"My personal shield has a lot of meaning. I have the sun and the sky because I love summer. I have shamrocks because I am Irish and a band of green, red and white because I am Italian. My name is in the center to identify me. Inside each letter I have a basketball, softball and soccerball because each has a place in my heart."

Shields

tinian and Attendants. I also told them the story about Leonardo da Vinci painting a monster on a shield when he was a young boy. Supposedly, the monster was so real it terrified his father, but his father was so impressed with it that he sold it to a Florence merchant.

Suggested Media

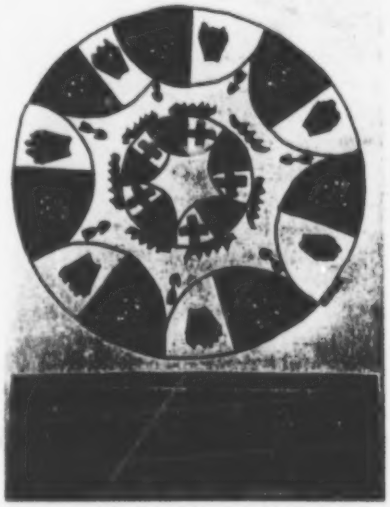
The students began their shields by listing the symbols they would use. Then, they traced around a hubcap to get a round shape. They drew their designs in pencil on tracing paper and transferred them to illustration board. They added color to their projects with markers, watercolors, acrylic paints or colored pencils. Some of the students combined media. This wide choice of materials helped to accommodate the wide range of art expertise in the class.

For some of the students, the written descriptions became part of the art. One senior wrote a poem describing the symbols of her life and mounted it neatly under her design. Others wrote the description on the back, and a few scribbled it on the front.

Then, the students wrote evaluations of their completed projects. For myself and the majority, it was an enjoyable success. I learned about the students' interests and hobbies from the symbols. (French fries are very important to teenagers—one girl incorporated McDonald's fries into her design. That's what she likes to eat on her free periods.) Their designs were creative, showing a great deal of thought. ▲

George Keahbone's *The Mud Bath Ceremonial,* part of the *Bayeux Tapestry,* and the Ravenna mosaic, *Emperor Justinian and Attendants,* are illustrations in Gerald Brommer's *Discovering Art History.* Worcester, MA: Davis Publications, Inc., 1988.

Kaye Passmore is an art teacher at Notre Dame Academy in Worcester, Massachusetts.



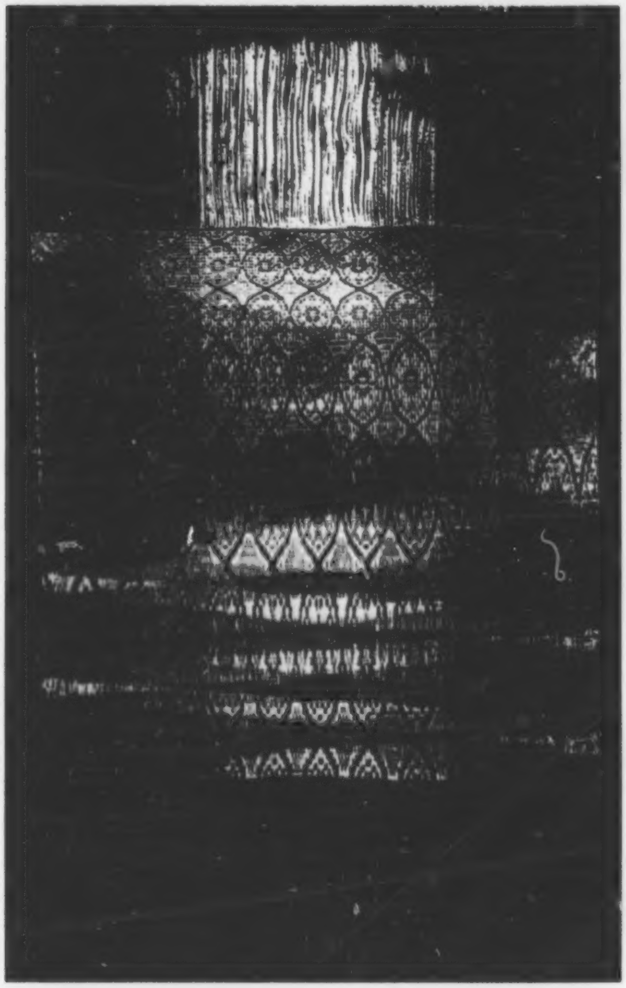
Senior Elizabeth Riccio colored McDonald's French fries as a favorite food, red crosses for her volunteer job at the hospital, and blue waves for swimming.

BEST COPY AVAILABLE

Kenneth R. O'Connell, e-mail: oconnell@oregon.uoregon.edu

Innovation and Tradition

Computers & Weaving



In this piece by Margaret Thierry, silk threads have been dyed with various colors before being put on the loom. The darker geometric pattern was then woven on the computer loom.

The history of computers shows the first programmable device was credited to Joseph Marie Jacquard (1752–1834) of France for inventing the automatic pattern loom. This "Jacquard Loom" used a series of cards with holes punched in them (not unlike the concept for computer punch cards used up to the 1980s). These cards were read mechanically which determined which threads were selected to produce the desired pattern in the weave.

Today, modern computers are connected to electronic control boxes that are connected to looms. Weavers can now design complex weaves on the computer and the information is automatically transferred to the control box that determines which harnesses will be raised on each pass of the shuttle. One such loom is the AVL sixteen-harness loom made in California. This loom, made to be controlled by personal computers, has found its way into universities and weavers' studios around the world.

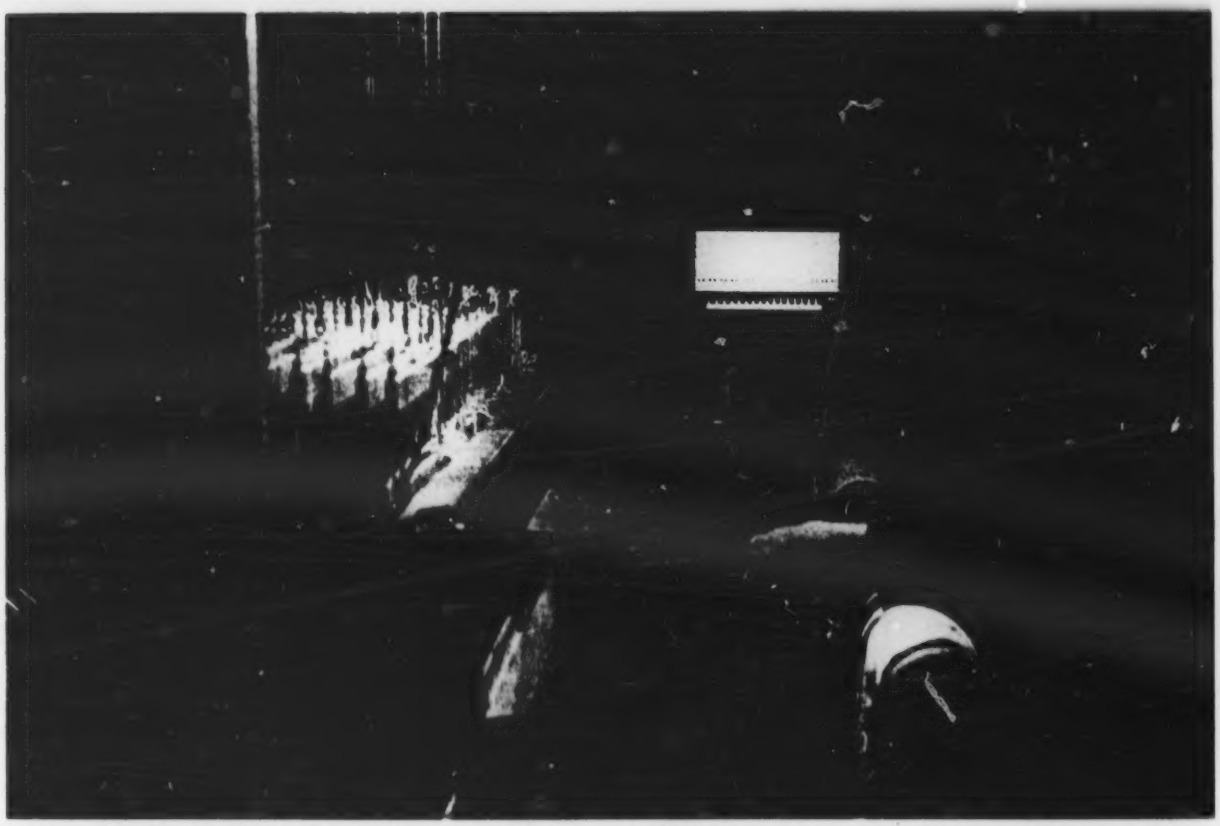
Traditional Weaving Techniques

Weaving on traditional looms requires threading the loom with the "warp" threads. The cross threads, or "weft," are then made by throwing the shuttle back and forth when the proper warp threads are raised by the harnesses. On a traditional sixteen-harness loom, there are sixteen peddles that are operated to raise these threads. A weaver designs a pattern with great care on graph paper with colored pencils and then writes out the details of the sequence for the exact arrangement of the harness positions for each pass of the shuttle.

On the computer loom, all the harness combinations are determined by a special mechanical box attached to the loom and controlled by the computer. The sequence of the weave development is shown on the screen and the operator has only the shuttle and two peddles to operate. Rather than punch cards to control which harnesses raise up, the computer electronically activates the levers that control the harnesses. The software provides the instructions for the computer based on the weaver's design.

Exploring Possibilities

The software allows the weaver to design a pattern and then ask for a "draw down" to see what the



The screen of the computer allows the artist to design the pattern, select the colors and see a sample of the weave before committing the pattern to cloth.

pattern would look like after it was woven. A simple motif for a pattern can be created. Then, using the software, that design can be rotated, flipped, reflected, repeated, translated and glided. With a color computer, the artist can explore changes resulting from different color combinations.

Barbara Pickett, fiber professor at the University of Oregon, says, "Many weavers like to use the software as a design tool and don't even own the computer loom. They find it useful in the planning and experimental stages of designing a weave. It becomes a sort of sketching tool."

Experimentation in the Design Process

Pickett says the computer seems to encourage experimentation with complexity. As an example, artists can develop designs by blending together scanned images or by taking one weave structure and superimposing it on another. Because the computer controls the treadles, it frees the weaver from all the time usually spent tying them up. Pickett observes an added playfulness in the design process.

Seattle artist C. T. Chew uses his background in painting, printmaking and computer drawing to design wool rugs. He uses a personal computer to develop his design for each rug. After making a small ink-jet print, he enlarges the design to make a full-scale drawing of the final rug, often over 6 x 8' (1.83 x 2.44 m). He transfers the pattern to graph paper, selects colors from a palette of fifty custom yarn samples, and then sends it off to his weavers in Nepal.

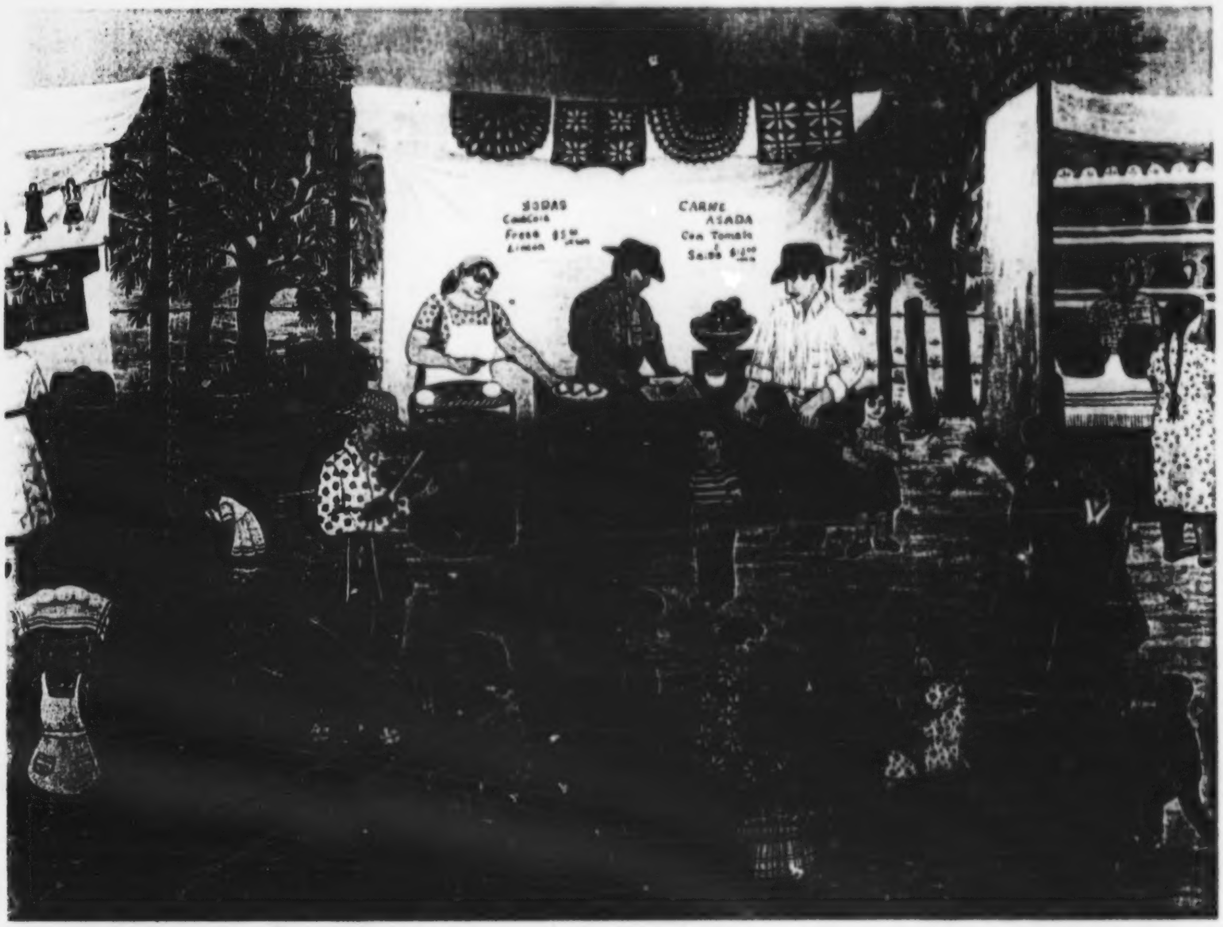
Technology Meets Tradition

Chew has set up a special shop, "Contemporary Carpet Center," in the northern part of Katmandu. There, five weavers weave his designs as well as designs by other artists. The final rug is 3/4" (2 cm) thick and made of wool spun from Tibetan and New Zealand sheep. Chew uses computers to develop his designs, and the weavers in Nepal use traditional techniques to create these rugs. His work can be seen at the MIA Gallery in Seattle.

Weaving and computers share a longer history than most people realize. Now, these two technologies are coming together with beautiful results that you can wear, mount on the wall, or display on the floor. They have a bright future together as these examples by two different artists indicate. ▲

Kenneth R. O'Connell is professor and head of the Department of Fine and Applied Arts at the University of Oregon in Eugene. He has been working with computers in the arts since 1978. He is the Art Gallery Chair for SIGGRAPH 95 in Los Angeles, August 6–11. For further information, write to him at 5232 University of Oregon, Eugene OR 97403-5232.

Sharon Meek



La Feria en Reynosa, *1987. From the book* Family Pictures/Cuadros de familia, *written by Carmen Lomas Garza. Reprinted with permission by Children's Book Press, Emeryville, CA.*

Making Memories, *Monitos* Style

When I first encountered the *monitos*, or little people paintings, of Carmen Lomas Garza, I was charmed by the vivid colors and intricate detail in her depictions of her childhood experiences. These visual anecdotes have a distinctive South Texas Chicano flair.

Because our Texas community has a large Hispanic population, I believed the works of Lomas Garza would be perfectly suited for our art program. As historical exemplars, the works could serve as a point of connection for my Hispanic students, as well as vehicles for cross-cultural understanding among all students.

My sixth grade students found her narrative scenes of family life charming, direct and immediately accessible. They felt an instant kinship with the artist and found it easy to relate to her memories of growing up in a traditional Hispanic home near the Texas/Mexico border.

Considering Context

I first showed the students the artist's self-portrait found in the Laguna Gloria Art Museum's catalog, *Pedacito de mi Corozan*, and provided them with brief biographical information.

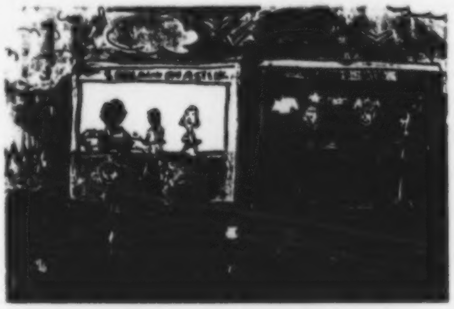
I shared some of Lomas Garza's personal statements with the students: "I felt I had to start with my earliest recollection of my life and validate each event or incident by depicting it in a visual format. I needed to recelebrate each special event or re-examine each unusual happening."

We also considered statements that others had made about her, such as these by author Amalia Mesa-Bains: "She determined to recall, remind and instruct her fellow Chicanos of the truly loving and collective nature of their lives. . . . Lomas Garza's art is a tribute to the beauty and meaning of her culture, the experiences and the people who shaped it."

Through the discussion of these and other statements, we learned that Lomas Garza was influenced by a deeply ingrained sense of cultural pride and identity. Her family and cultural traditions were strong and enduring. We also learned that the humiliation brought on by years of oppression and pain, so characteristic of Mexican-Americans in the 1950s and '60s, had affected her as well.

Aesthetic Issues

Examining statements made by the artist and her critics led students into aesthetic inquiry: "What feeling prompted her to remember the past and to record it so vividly? Can art be used to change people's ideas about society? Would her art be as meaningful to you if you knew nothing about her background? Can painting a picture make you 'feel' better, physically or emotionally? Have you ever had such an experience?"

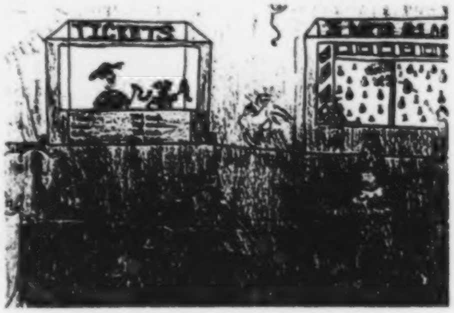


El Campo Grande Day, *Bobbie-Jo Vasquez, grade six.*

Images from *Family Pictures/ Cuadros de familia,* a delightful children's book authored by the artist, provided a springboard for students to consider the role of the artist as an agent of social change.

Meaning

I selected the painting, *La Feria en Reynosa (The Fair in Reynosa),* (1987) for in-depth art criticism. The painting depicts a personal event remembered by the artist, a visit with friends to a week-long fair in Reynosa, Mexico. The students described the painting, pointed out details, and made personal associations. They noticed traditional foods and Folk arts, as well as the actions of the figures and how they were dressed. Many recalled a celebration in our community called Grande Day. We noted the similarities between the artist's memory and our own by making lists.



Fun in Alamo Park, *Mark Resendez, grade six.*

We considered the figures in the scene: "Who are they? What are their relationships to each other? Who seems most important in the picture? How does the artist emphasize them above others?"

The students conjectured about fathers and mothers, children, grandparents and friends. They related the stories they "read" from the picture, inventing dialogue between the figures. As our conversation became more focused, we found ourselves examining the meanings of the words we were using. In pondering the character of one of the figures, we explored the term *macho* and its root word *machismo.*

Creating

We discussed how Lomas Garza may have begun her work. Noting that her narrative was a small vignette of a larger affair, my students selected an aspect of Grande Day they remembered most vividly and prepared sketches.

The students considered placement of the figures within the picture plane, arrangement of the scene to best communicate the idea, and choice of media. Some students chose to cut figures from magazines and catalogs instead of drawing them; some painted with watercolors; others selected crayon or marker for finer details; a few opted to make three-dimensional dioramas.

Evaluation

The students responded to these questions as they shared their projects in small groups.

"Do these *monitos* capture the feelings and events you experienced at Grande Day? What stories do they tell your viewer? How do the colors, patterns and symbolic references help communicate your ideas?"

The students developed an empathy with the artist who inspired the work—modeling her in the creative process of identifying an idea, selecting the imagery, and making myriad artistic choices concerning color, pattern and placement. They discovered meaning in the artist's works and generated individual meanings while directing their own processes in creating personal works of art. As a result, they enjoyed the learning process and took pride in sharing their finished *monitos.* ▲

Resources

Lomas Garza, Carmen. Family Pictures/ Cuadros de familia. *San Francisco: Children's Book Press, 1990.*

——— Essay in Pedicito de mi Corazon. *Austin: Laguna Gloria Art Museum, 1991.*

Mesa-Bains, Amalia. Essay in Pedicito de mi Corazon. *Austin: Laguna Gloria Art Museum, 1991.*

Sharon Meek is a middle school art teacher in El Campo, Texas.

Patricia Vining

Kachina Dolls

Kachinas, the powerful ancestral spirits and friends of the Hopi Indians of Arizona, are called upon to bring rain, good health, and make the corn grow. They represent the "spirit essence" of all things in the world.

During the Kachina Season, which begins in December and ends in July, Hopi men dress as the different kachinas and participate in dances and ceremonies where the people communicate their needs to these intermediaries between humans and the spirit world. These men also carve wooden replicas of the kachina they represent out of the root of the cottonwood tree. The men give the replicas to Hopi infants and young girls in the tribe. These replicas are not looked upon as toys, but are considered a valuable possession, and a way to learn to identify the attributes of each kachina.

I had a hunch the rich symbolism, bright colors and elaborate masks worn by the kachina would capture the attention of eight year olds. I also was confident the students could design and make their own kachina dolls.

Found Object Components

Woodcarving was not an option for third grade students, and I was concerned that building up from a wire armature would be too difficult for them. An inspiration came while washing dishes. The plastic, dishwashing liquid bottle seemed the perfect body shape. That realization led to the exploration for other found object components. The lid of a can of hair spray seemed ideal as the base for a mask. Popsicle sticks wrapped in newspaper would work for arms, and short lengths of cardboard tubing would make good legs.

Butterfly Kachina, *Melanie Griffin, grade three.*

I read the students stories and we watched a video on the life and culture of the Hopi. We looked at the many different kinds of kachinas, and observed the many shapes, colors and patterns. After much discussion, I asked the students to design a kachina on paper. Since kachinas are identified by the symbols they wear and carry, I instructed the students to design one that symbolized something about themselves. The drawings were quite detailed.

The next step was to assemble their sculptures and attach them to a wood base with a hot glue gun. Additions such as horns, beaks, wings, etc. were cut out of cardboard and attached with masking tape.

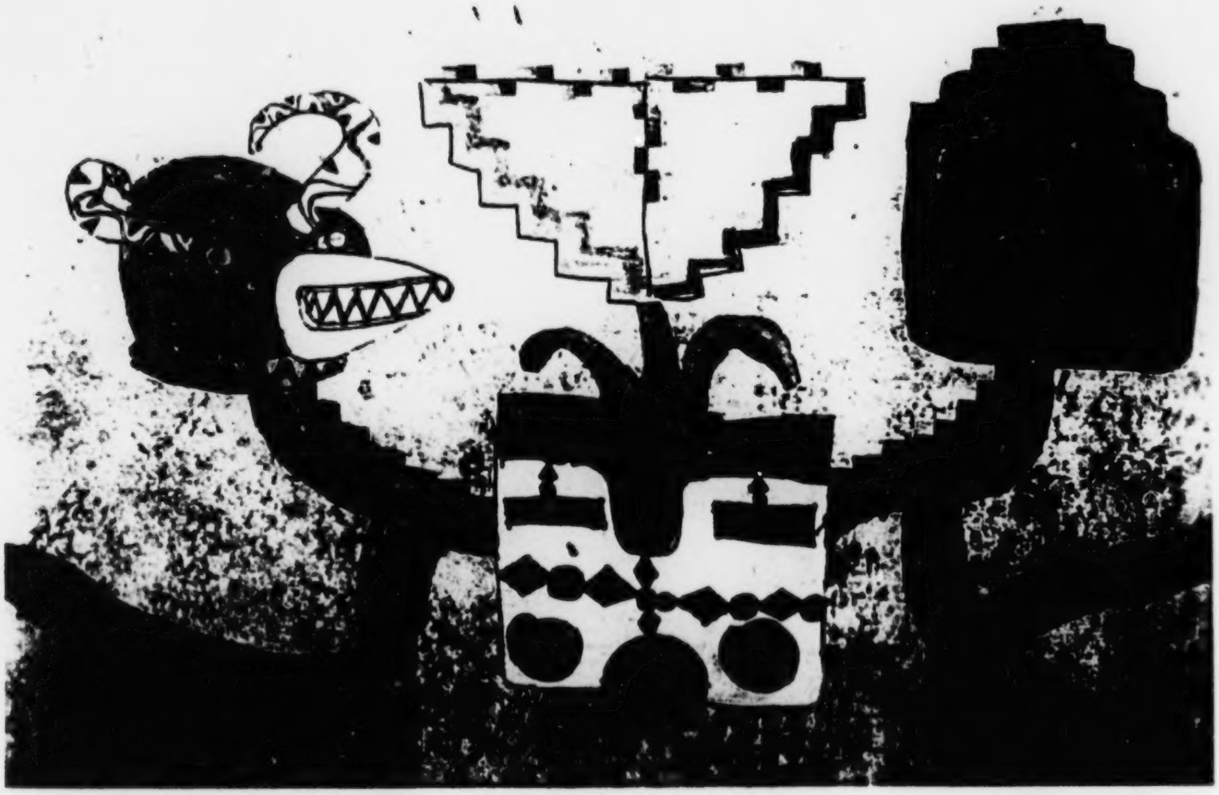
Final Touches

The students applied several layers of papier-mâché over their armatures. When dry, they painted the structure with a base coat of paint. Tempera was used in large areas. Paint pens were used for facial features and for fine details. I was amazed at the amount of time they spent on the most intricate details. Final touches, such as loin cloths, feathers, ruffs, etc. were added. They were very particular about choosing the right things for their kachinas. The results were amazing. In addition to pride in a job well done, the studen[illegible]quired a broader perspec[illegible] exploring the [illegible]toms and b[illegible] the Hopi.

Patricia [illegible] Runnels School [illegible] Louisiana.

Eagle Kachina, *Michael Nassar, grade three.*

Nancy Wallach



Fifth grade student Steven Rodriguez combined contemporary media in a composition of traditional motifs.

Helen Hardin

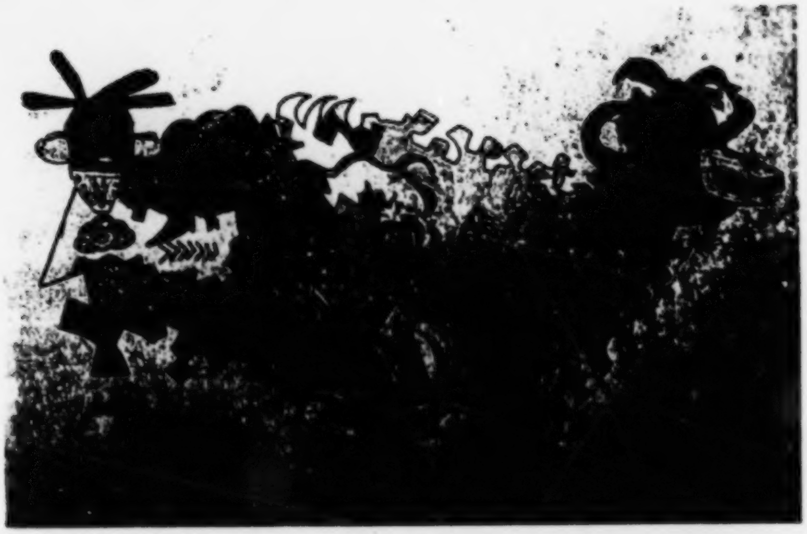
Seeing with a Multicultural Perspective

How can the perspectives of other cultures contribute to our own ecological and social awareness? For students at P. S. 164, the Queens Valley School of the Arts, the answer to this question came through completing a unit on composition centered around the work of contemporary Native-American artist Helen Hardin.

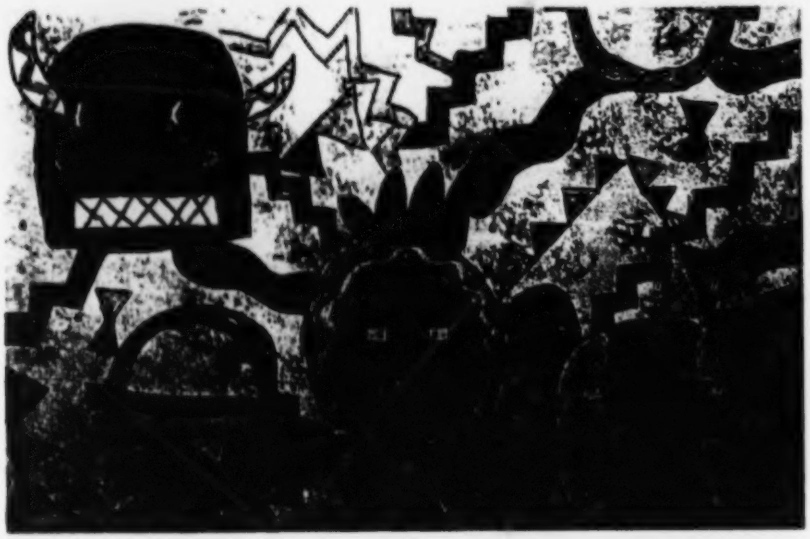
I asked the students to imagine images the artist might have seen as a young girl watching dancers perform sacred firelight ceremonies. They compared the materials, shapes, colors and use of space in posters of an authentic Hopi dance wand with a kachina figure and an acrylic painting by Helen Hardin, which was inspired by her memories.

Visual Qualities

Photocopied reproductions of different types of kachina masks and costumes served as a basis for the students' compositions. To sharpen their skills at observation, we discussed the visual qualities of these kachina images. Through a game-like activity, we looked for symbols and motifs in kachina masks and costumes. We looked for a spirit image associated with corn, for example, or a rain cloud motif. The students enjoyed these challenges as they extended their visual vocabulary which would enhance their future work. Following this period of intense, guided observation, each



Fourth grade student Lon Kwan used traditional themes for a contemporary composition.



Sixth grade student Mandy Sou used watercolor, sponge painting and markers to complete her composition with kachina inspired motifs.

student created several drawings of masks in different placements on their paper. Depending on their individual learning styles, some adhered strictly to the traditional patterns and figures; others used the kachinas as a point of departure for combining elements of different figures with their own designs to create new images.

Relating the Figures

It took several class periods for each student to complete the details in the three or four figures. The next task was to consider how to relate these figures to one another in a complex composition such as Helen Hardin had done. We put the drawings aside while the students layered background papers with watercolor washes and sponge printing. While the background papers dried, they cut out the kachina-inspired masks. They experimented with placing their masks in overlapping, vertical, diagonal or triangular arrangements.

Then, the students connected the figures to one another by repeating configurations or motifs from the examples of the traditional dancers. The students produced their compositions using repetition, balance and textural layering to unify the elements. Through this process, the students were better able to understand the difference between isolated, unrelated figures on a page and an integrated composition. They also gained an insight into the unique work of Southwestern painter Helen Hardin. ▲

Nancy Wallach is an elementary instructional specialist and art teacher in Brooklyn, New York.

(See **Looking/Learning**, p. 33, for more ideas on studying about Helen Hardin and her work.)

Travel through Time: Artists' Self-Portraits

1800 **1825** **1850** **1875**

1803
The Louisiana Purchase doubles the size of the US

1821
Mexico wins independence from Spain

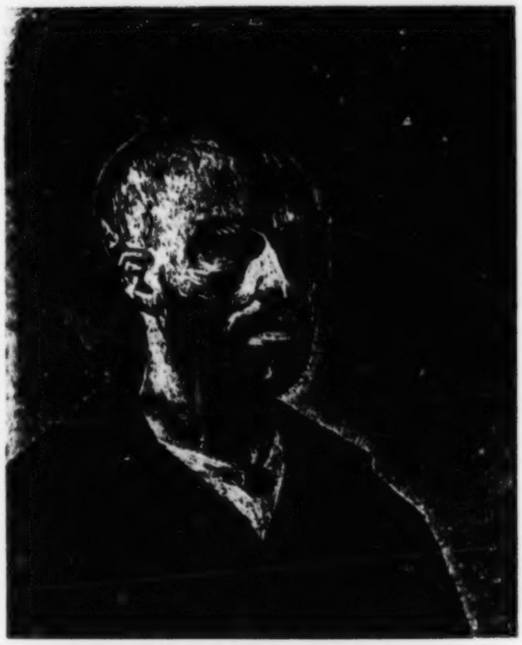
1839
Daguerreotype is first practical photographic method, marking the beginning of photography

1848
Treaty of Guadalupe Hidalgo. Mexico gives up lands north of the Rio Grande and cedes vast territories that include California to the US

1865
End of the US Civil War

1868
Navajo and US Treaty establishes Navajo Reservation

1898
Spanish American War



Vincent van Gogh (1853–1890). **Self-Portrait as a Bonze,** *1888. Oil on canvas. 23⁵/₈ x 19¹⁵/₈" (60 x 49.9 cm.). The Fogg Art Museum, Harvard University, Cambridge, Massachusetts. Bequest - Collection of Maurice Wertheim, class of 1906.*

Vincent van Gogh

"They say...that it is difficult to know yourself — but it isn't easy to paint yourself either." — Vincent van Gogh, 1889

Vincent van Gogh painted some thirty-seven self-portraits, all of them in the last five years of his life. In his letters to his brother, Theo, he describes the process of painting these portraits as exploratory exercises in color theory and brushstroke. In reference to this particular self-portrait, he writes of his struggle "to get the combination of ashen and gray-pink tones" against a "background of pale malachite." However, in a letter to his friend Paul Gauguin, he reveals something of his need to stress his own personality in this self-portrait.

"I exaggerate my personality. I have in the first place aimed at the character of a simple bonze worshipping the Eternal Buddha," van Gogh wrote.

He also wrote to his sister about this portrait in which he said he looked "like a Japanese." Van Gogh had a strong interest in Japanese prints, which were popular in Europe around this time. ▲

A bonze is a Buddhist monk. Certainly van Gogh was not a practicing Buddhist or a monk. Why do you think he chose to represent himself in this way? What do you think he has done in this portrait to make himself look like a bonze? Why might the artist be concerned with depicting more than just a photographic likeness? Van Gogh once wrote that he thought photographs were abominable. Do you think this dislike for photography might have had some influence on his work?

◂ *Remove* **Travel through Time** *from each* SchoolArts *issue. Laminate. Trim. Assemble with next month's timeline for a continuing chronology. Overlap, using dotted line as a guide.*

HandOut

A Nontraditional GAME

Surrealist artist Max Ernst said that collage was a way to take unrelated images and combine them in such a way that they are transformed in both image and meaning. The following activity is a variation of a collage game Surrealist artists played when they gathered together in cafés.

1. Photocopy the images below. You can enlarge all of the images or just a few of them for contrast.

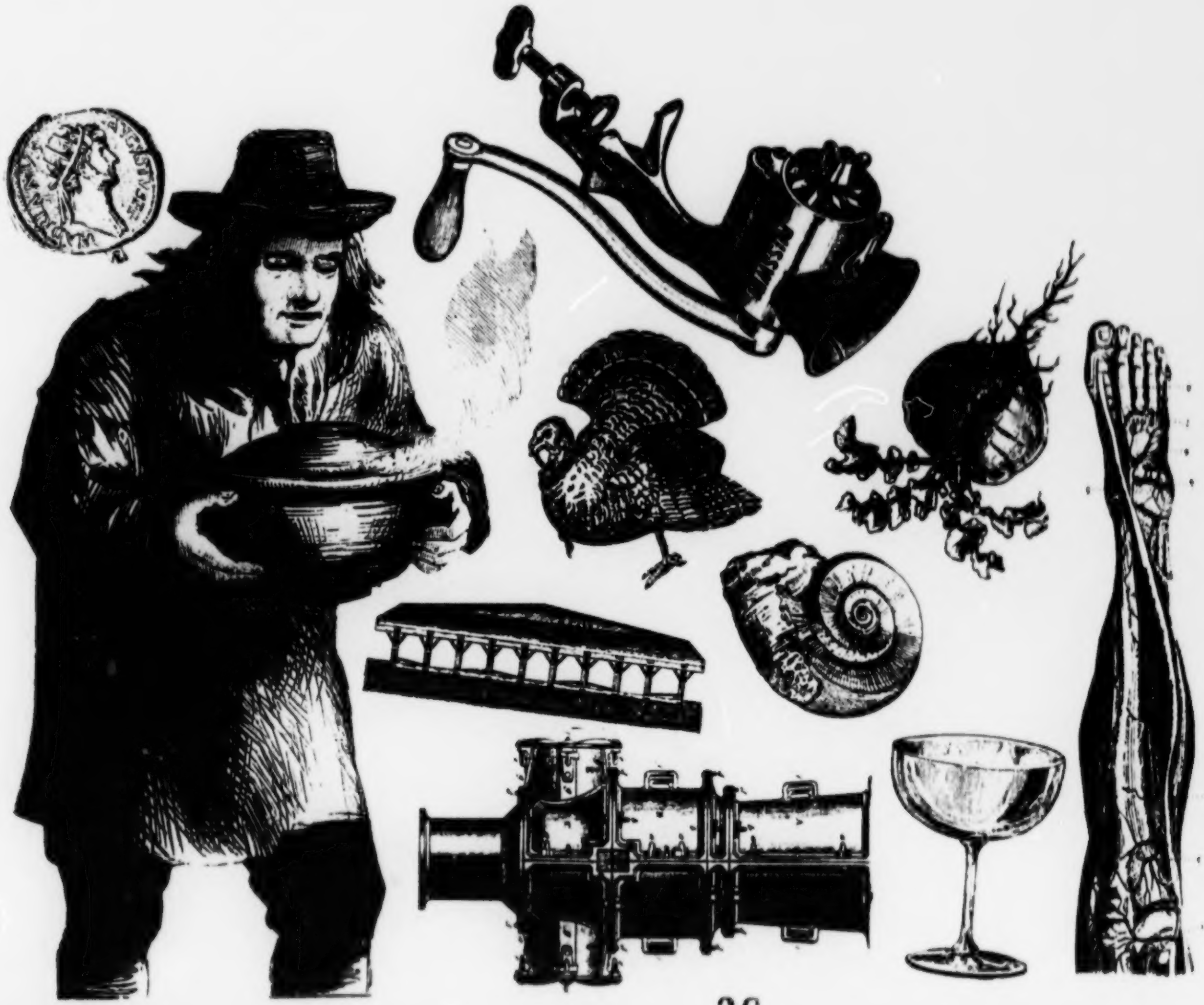
2. Cut out the images and combine as few as two or as many as all of them. You may cut up the images however you like. For example, you could just use the hat the man is wearing.

3. You can complete the picture by drawing if desired, but drawing is not required.

4. Complete the collage in one class period.

5. Hang the collages up together to compare different approaches.

Note: When collecting your own images, be sure to use copyright-free "clip art." A good source is Dover Publications. They have clip-art books on hundreds of subjects.



Looking / Learning

Changing Traditions and the Search for Innovation

Helen Hardin

Major Themes

Spirituality Elements of **spirituality** and **morality** are revealed in Hardin's work and people interpret them differently. Pueblo people see the universe as a web of relationships of interdependent living things including people, plants, animals, spiritual beings, earth and stars.

Identity Hardin considered herself a wife, a mother and a painter. Her roles as a woman and an Indian were never a driving force in her early work. Towards the end of her life, she finally realized that they were her means of access. Hardin spoke of herself as changing every six years and "**becoming aware of myself as a woman.**" With the onset of illness, she realized as she was dying, she would always return in her painting. Her husband regards her later work as her most **powerful** and **personal.**

Social Issues Since Hardin's father was an Anglo and she married a white man, these life factors put her **on the edge of Pueblo culture.** Living in two worlds was difficult. Because she was denied access to her Native-American culture as a child, she retreated into Indian spirituality as an adult through her paintings.

Hardin was a young, attractive female artist when she officially entered the art world. She painted in an art world dominated by cowboy landscapes and Indian pictorial scenes—"cute little Indian pictures" painted for tourists. She wanted to be **innovative,** the best, and vowed to "try harder."

Looking for Meaning

When viewing *Recurrence of Spiritual Elements*, consider the different meanings resulting from the life experiences and heritage influencing the work. Examine the major themes and technical features to understand what the artist wished to express.

Helen Hardin (1943–84). Contemporary painter of Santa Clara Pueblo heritage. Painted under her Indian name, "Tsa-Sah-Wee-Eh." Photo: © Cradoc Bagshaw 1995

The Artist in a Bicultural Society

Helen Hardin was a bicultural artist with Anglo and Native-American roots. Daughter of the famous traditional painter Pablita Velarde of the Santa Clara Pueblo in New Mexico, Hardin was born in Albuquerque, New Mexico, in 1943 and raised as a Catholic. Her father was on the police force and later worked for the federal government. Her mother frantically painted murals to become a professional artist.

Hardin and her brother learned to be independent at an early age. As a child, Hardin was influenced by her mother's techniques and realistic images. At age nine, she exhibited her small paintings with her mother's. Hardin was **determined to be different from her mother.**

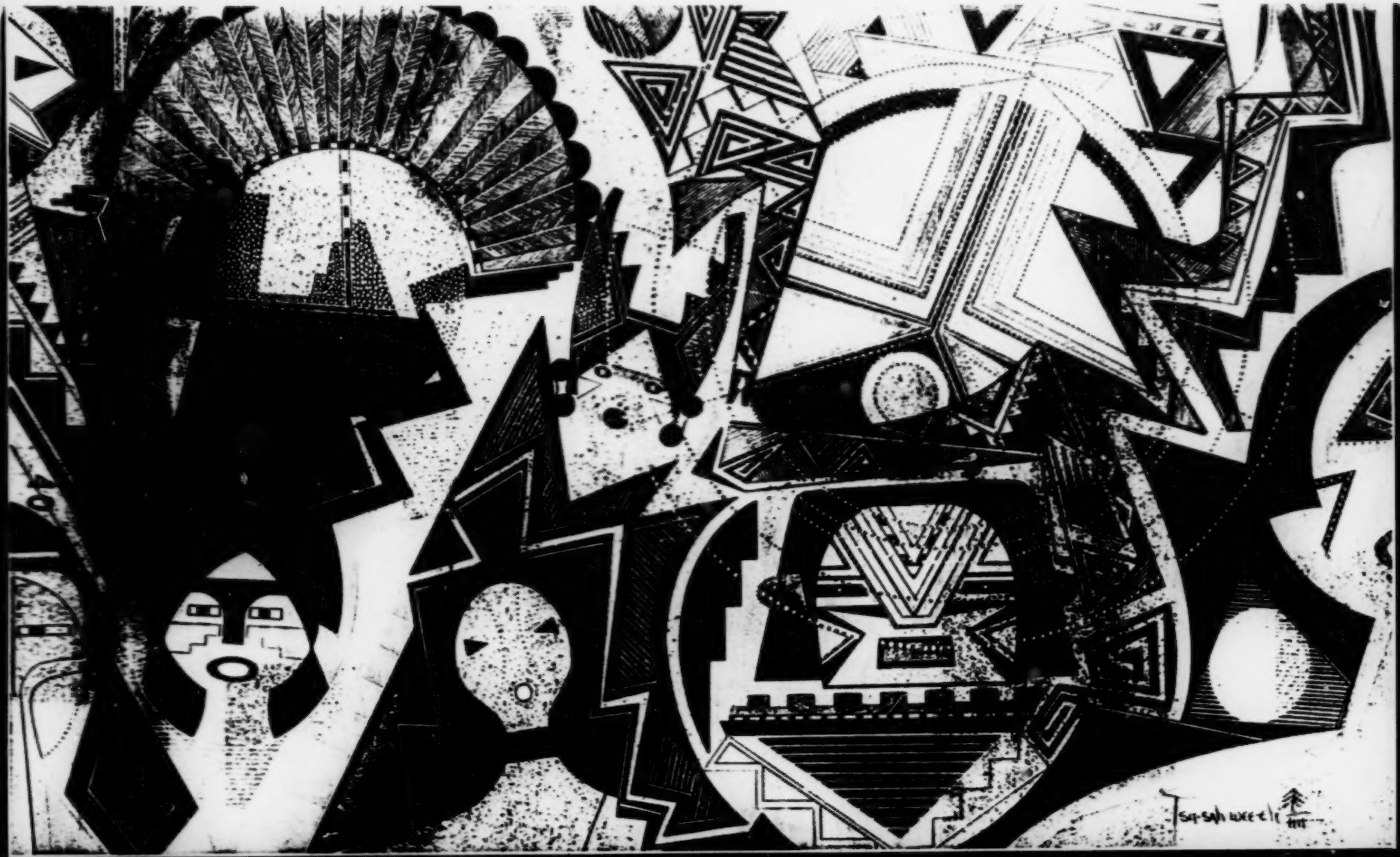
In high school, Hardin took a drafting course that introduced her to architectural tools and templates. Upon graduation, she studied art history and anthropology at the University of New Mexico. At the University of Arizona, she participated in the Southwest Indian Art Project, which was sponsored by the Rockefeller Foundation. Lacking formal art training, Hardin independently studied Pueblo pottery designs, rock petroglyphs and pictographs. Although she fiercely claimed to be "her own person" and **nontraditional,** she was slightly **influenced by the Cubist style** of her teacher Joe Herrera.

Her **search for identity** was woven with her spiritual explorations. She signed her early paintings in her Indian name, *Tsa-Sah-Wee-Eh*, or Little Standing Spruce, to separate herself from her celebrated mother's reputation. She referred to her painted Pueblo Tewa spirits as saints, which inspired her the most. They were the invisible life forces or messengers that also guarded such life elements as the rain and the growth of crops.

"A lot of my work has to do with **fantasy and spiritual things, with giving a spiritual message,**" Hardin said.

Although not always intended, she was pleased when her paintings spiritually inspired others. Her work appealed to not one particular religion but to universal spirituality.

Hardin had several notable shifts in her subject matter and painting style: pottery motifs, blanketed chiefs, kachina spirits and female images. Her earlier curvilinear blanketed chiefs were replaced by **precise geometric forms and patterns.** She died of cancer in 1984 after battling the disease for several years.


Tsa-sah wee eh

Meaning in a Bicultural Context

Questions to Ask:

- Read the title carefully and look closely at the painting. How do the visual elements relate to the three words in the title? What images might be spiritual symbols? *(The headdress is called a tablita.)* What might the yellow color represent to the Pueblo people? *(sun or corn pollen)* What animal symbols or parts can you find? *(horn or eagle feathers)* What lines suggest movement? *(zigzag or circular)* What shapes suggest recurrence? *(circles and triangles)*

  Recurrence is the repeated return of such things as memories or seasons.

  Spiritual refers to deep meanings or ideas about the afterlife. Pueblo people are deeply concerned with hidden spirits embedded in everything in this world and the next. Natural spirits can pass through and guide people in this world. Look also for colors that may represent spiritual things.

  Elements are essential things that include living entities such as animals and insects, inanimate things—stones, forces that include weather, and substances of earth, wind, fire or water, and the sun. In art, the basic elements are points, lines, shapes and colors.

- Notice how the painting is arranged. Is it symmetrical, circular, triangular or zig-zagged? If you turn a weaving slightly, it has a diamond or angular arrangement. Use tracing paper to find the webs.

- How does the painting show how others have influenced the construction of her work? How has her mother's work influenced her? *(knowledge of painting)* What Western art style does she adopt? *(Cubism)*

- How does the painting show how she feels about her search for identity or her spiritual quest for life's meaning? *(Hardin shows a web of pantheistic (multiple gods) images and obligations that influenced her life. She brings her beloved kachina images to life by designing not representing them. She shows the overlapping influences these beings have over her.)*

Formal and Technical Features

Recurrence is one of the paintings in her kachina series. All the **design elements** are well coordinated and well balanced. The **composition** is enlivened by the **repetition of line, shape and space.** Hardin uses **repeated and overlapping geometric forms and patterns** made with a ruler, compass, protractor and other drafting templates. She uses a variety of acrylics, varnish, airbrush and ink washes in her work. Her paintings consist of **twelve to twenty-six layers of paint.** She filled in large areas with flat opaque paint, **spatters** (with a coarse toothbrush) and **stipples** (paints tiny points) **paint spots,** and adds transparent washes. The spattered texture, formerly used in Anasazi pottery, in the background and foreground **harmonizes the images.** She applies the dominant lemon and tangerine color tones in both flat and textured layers.

Resources

La Duke, Betty. "Native American Painters Pablita Velard and Helen Hardin: Tradition and Innovation." Women artists: Multicultural visions, *Trenton, NJ: Red Sea Press, 1992.*

"Helen Hardin." American Indian Artist Series. *PBS video originally produced by KAET Television, Arizona State University, AZ (1975/1988).*

Helen Hardin, Prayers of a Blue Corn Maiden *(poster, 1974) is available at the Institute of American Indian Art in Santa Fe, New Mexico.*

Hood, G. A. (1994). "Helen Hardin." Native Peoples *7 (4) (1994): 35–40.*

Scott, J. Changing women: The life and art of Helen Hardin. *Flagstaff, AZ: Northland, 1989.*

Suggested Activities

Elementary

- Paint a large kachina image with repeated tempera colors and patterns. Discuss what the pattern means—lightning, rain, sand.
- Make a small kachina doll in clay based on a special animal or image that guides your life.
- Discuss the meaning of animal spirits, a team mascot or a protector, such as your pet dog.

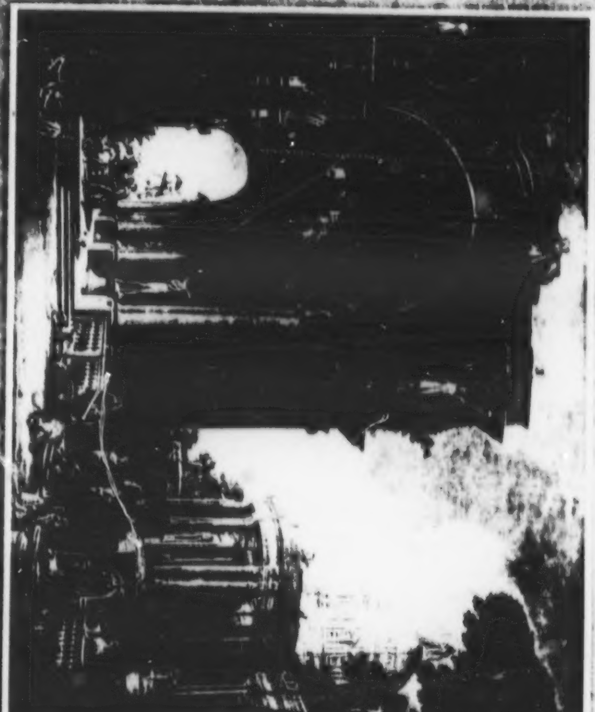
Middle/Junior High School

- Using rulers, protractors and compasses, construct a tempera painting that communicates your beliefs about the afterlife.
- Discuss the symbols in *Recurrence* and generate ideas for symbols for contemporary spiritual beliefs or something you care deeply about.

Senior High

- Reflect and write about your spiritual beliefs in your journal.
- Represent them symbolically in a hard-edge painting by using architectural tools, masking tape and spatter/spray paint. [**Safety Note:** Remember to spray in a well-ventilated place or outdoors.]
- Consider the social/spiritual issues of *Recurrence* and discuss how artists of other times and places represented their spiritual beliefs.

Mary Stokrocki is Associate Professor of Art Education at Arizona State University in Tempe, Arizona



GalleryCard

Narrative Myths: Self-Adoration

Gerard Van Kuijl (Dutch, 1603–73), ***Narcissus,*** c. 1640s. Oil on canvas, 56 x 75" (142 x 191 cm).

Narcissus' cruel and unfeeling rejection of the nymph Echo, as well as other nymphs drove one young maiden to pray that some day Narcissus would know what it was like to love someone and know no return of that affection. Soon after this, Narcissus found himself beside a clear pool. As he leaned over for a drink, he saw the image of a beautiful youth reflected in the water. He gazed longingly at this likeness and fell desperately in love with himself. He tried to kiss and embrace the reflection. Being unable to pull himself away from this reflection to neither eat nor drink, Narcissus eventually pined away and died. The nymphs tried to find his body for a funeral pyre but found in its place a small flower with white petals that today bears the name of Narcissus.

??

Describe the moment in the story shown in the painting. How do you think Narcissus is feeling as he gazes at his reflection in the water? When can loving yourself be positive?

GalleryCard submitted by Lucey Malone and Fayanne Hayes, museum educators at The John and Mable Ringling Museum of Art in Sarasota, Florida.

SchoolArts April 1995

GalleryCard

Narrative Myths: Love

Simon Vouet (French, 1590–1649), ***Venus and Mars with Cupid and Chronos,*** c. 1640. Oil on canvas, $57\frac{1}{2}$ x $42\frac{1}{2}$" (146 x 108 cm).

The Roman mythological characters in this painting represent two related themes: the love affair of Venus and Mars and time's ultimate domination over love. Venus, the goddess of love and beauty, was married to Vulcan, the lame and aging blacksmith of the gods. Venus and Mars embarked upon an illicit affair. The two divinities are caught up in a convincing and human rendition of amorous play. Their flirtatious glances and seductive gestures speak of their passion. The god and goddess are shown in the presence of Chronos, who is casting his net over Cupid, alluding to Vulcan's later capture of the unlucky couple. Chronos is the personification of Time whose wings and scythe denote the swiftness of time's flight and time's destructive power. Together, the two figures form an allegory of time conquering love, and death conquering beauty.

??

What five words come to mind when you look at this painting? Who is the center of attention in this painting? Describe the figure. Which character would you like to get to know and why? What moment in the story is portrayed in this painting?

SchoolArts
April 1995

GalleryCard submitted by Lucey Malone and Fayanne Hayes, museum educators at The John and Mable Ringling Museum of Art in Sarasota, Florida.

GalleryCard

Narrative Myths: Perseverance

Giovanni Paolo Panini (Italian, 1691–1765), ***Circe Entertaining Odysseus at a Banquet,*** c. 1718–9. Oil on canvas, $50\frac{7}{8}$ x $64\frac{3}{8}$" (129 x 164 cm).

Odysseus is the hero of Homer's *The Odyssey.* Many adventures befell Odysseus during his ten years of wandering trying to get back to his island home of Ithaca. One was at the island realm of Circe, a beautiful and dangerous witch. Every man that approached her was turned into some sort of beast. The first party of Odysseus' men were turned into swine. They remained aware of their manhood yet were completely helpless to change their circumstances. Odysseus, who remained on the ship, was informed of the plight of the first party. With help from Hermes, he drank an herb that kept him from being changed. The invulnerability of Odysseus to the power of Circe caused her to fall in love with him! She then released all of his companions and they stayed for one year feasting and relaxing. Circe then helped Odysseus with her magical powers to continue on his journey.

??

Describe the scene you are looking at. If you could step into this scene, what would you be doing? Describe the moment in the story shown in the painting. Odysseus is the hero of this story. Name a contemporary hero or heroine.

GalleryCard submitted by Lucey Malone and Fayanne Hayes, museum educators at The John and Mable Ringling Museum of Art in Sarasota, Florida.

SchoolArts April 1995

GalleryCard

Narrative Myths: Vulnerability

Peter Paul Rubens (Flemish, 1577–1640), ***Achilles Dipped into the River Styx,*** c. 1630–5. Oil on panel, $43\frac{1}{16}$ x $35\frac{5}{16}$" (109 x 90 cm).

In this painting, Achilles, the warrior-hero of Homer's *Iliad,* is the infant being lowered into the water. The River Styx was one of three rivers that separated the underworld from the world above. It was known as the "river of the unbreakable oath" by which the gods swore. The mother of Achilles was a beautiful sea nymph named Thetis. She had been given by Zeus in marriage to a young mortal, Peleus. Her children could not be immortal. She attempted to give her son immortality by dipping him into the River Styx. Unfortunately, this left one vulnerable spot, the heel by which he was held.

??

Describe the figure dipping Achilles into the water and the figure holding the torch. Locate and describe Cerberus, the watchdog of the underworld. What moment in the story is represented in this painting? Do you know someone with an "Achilles' heel?" Would you agree that krypton was Superman's "Achilles' heel?"

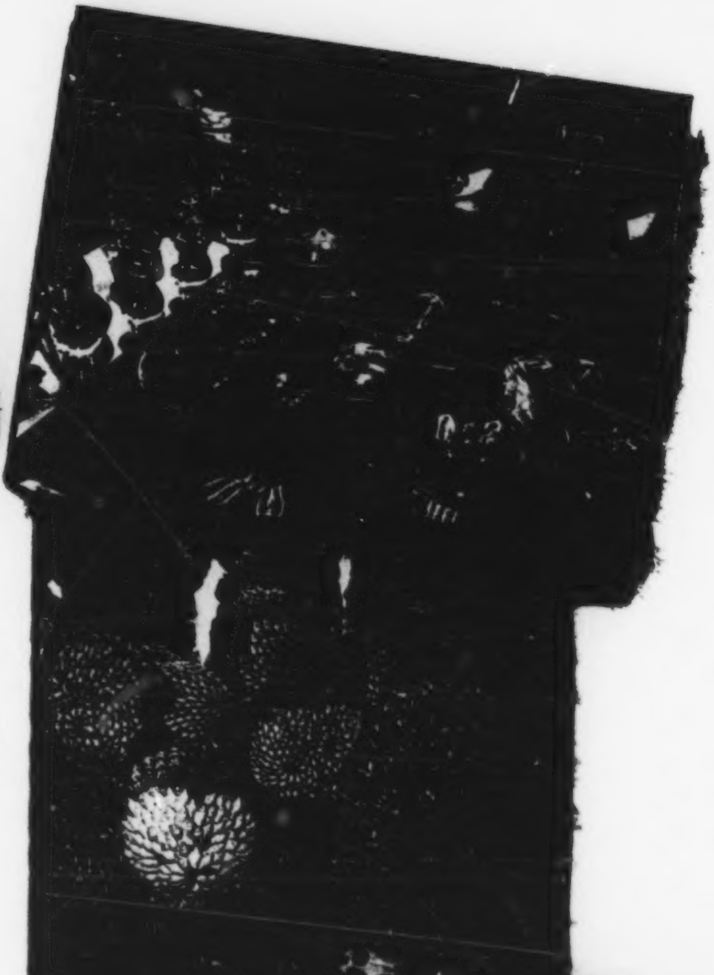
SchoolArts
April 1995

GalleryCard submitted by Lucey Malone and Fayanne Hayes, museum educators at The John and Mable Ringling Museum of Art in Sarasota, Florida.

Is It Art?

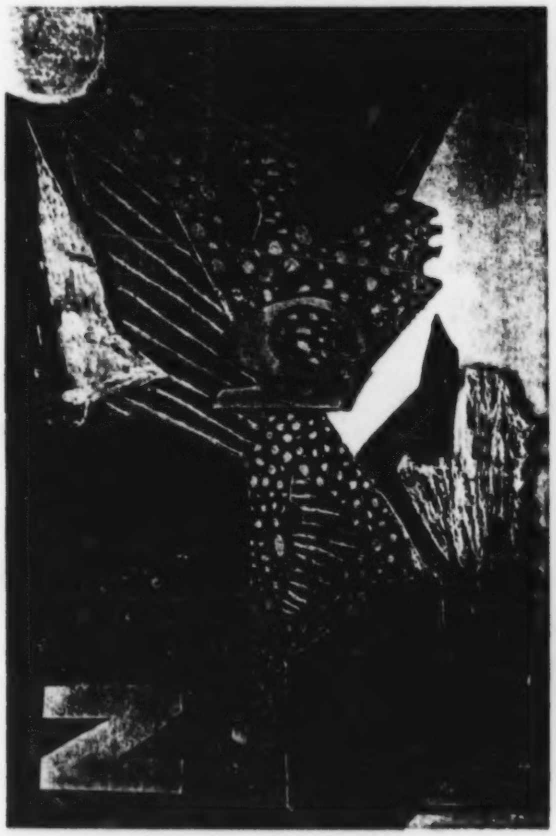
While looking around at a local outdoor craft and flea market, we found a variety of objects being sold as "arts and crafts." We began to wonder: Who made all these? Who might buy them? How might they be used? Most importantly, can these objects be considered works of art?

Imagine how these objects might seem to someone who had never seen anything like this before. Have your students develop their own definitions of art, and discuss them. Do any of these objects fit those definitions? Can students agree on a single definition of art? Can they agree about which everyday objects—these or any they can bring in—fit their definitions? Encourage them to support and defend their opinions. ▲

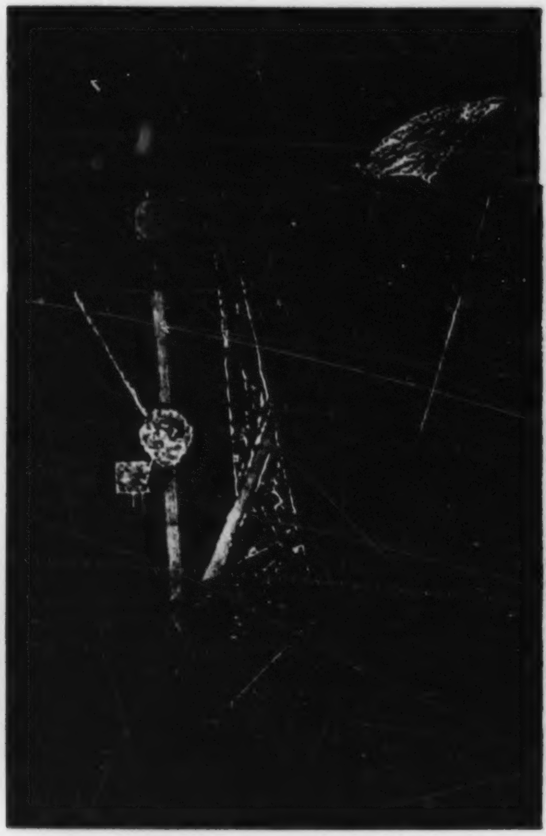


Mike Turok and Dawn Lanzer

MARRIAGE OF



Anne Carlson, grade eleven, was inspired by the works of Demuth and Picasso.



Dustin Davenport, grade nine, worked with Kandinsky and Gustave Caillebotte.

At the completion of the first nine weeks, our beginning art fundamental students had worked through a number of drawing units and exploration of the elements. We sensed it was time for them to have a little fun with composition. Up to this point, we had concentrated on skill development and visual awareness. The students now needed a deeper appreciation of artists and their place in history, and they needed to understand how artists worked with the elements of design to create composition. By viewing and analyzing the works of others, they could see how certain combinations of line, color, space, texture and form create a unified image.

We selected approximately twenty-five paintings throughout history that had a variety of subject matter, style and composition. We made several photocopies of each painting so more than one student could work with the same image. Folders for each painting were used to organize the works.

Set Parameters

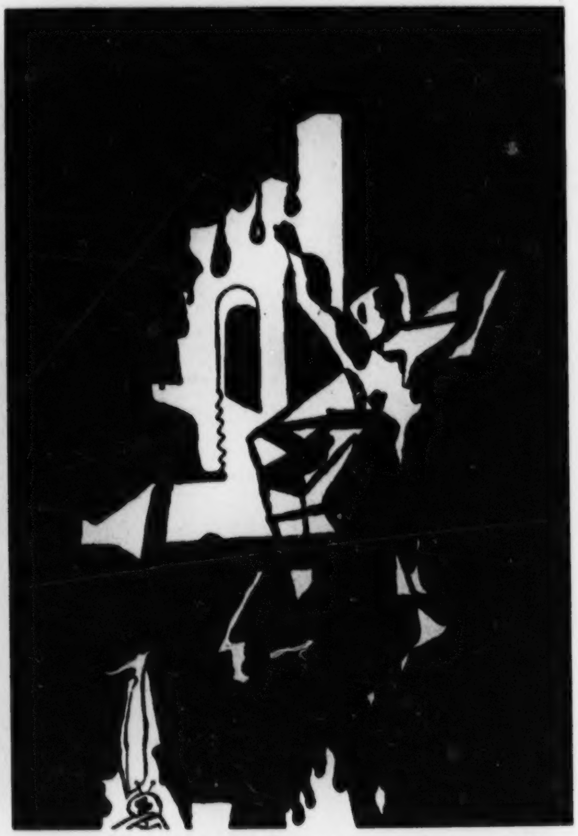
In most of our units, we set parameters as to the type of considerations the students need to make. Then, the students can focus clearly on the development of the project, and the teacher has a means to monitor their progress and provide a basis for final evaluation.

We presented "A Marriage of Two Paintings" as a unit with considerable creative freedom in how the students could approach the development of the project. The students had to select two works of art from the provided examples. Within each of the two paintings, they were to select certain compositional elements that could be "married" into one new picture. As the new space was created, choices on size, scale, shape, texture and placement had to

INNOVATION THRO

TWO PAINTINGS

Chuck Knapp, grade ten, found a way to unify the styles of Demuth and Grant Wood.



Jessica Thurnay, grade eleven, found inspiration in works by Picasso and de Chirico.

be resolved. Each person was required to draw four sketches based on their chosen works. We encouraged them to use different compositional elements in each sketch to increase their exploration. After a final selection, the students transferred the designs onto 12 x 18" (31 x 46 cm) pieces of white paper.

Making Color Choices

Because we wanted the students to make their own color choices without being influenced by those made by the artist, the students initial study of the artwork was limited to the black-and-white photocopies. We gave them the choice of any previously introduced medium to use in any combination they desired. Some students worked in only one medium; others felt they had to use a little bit of everything.

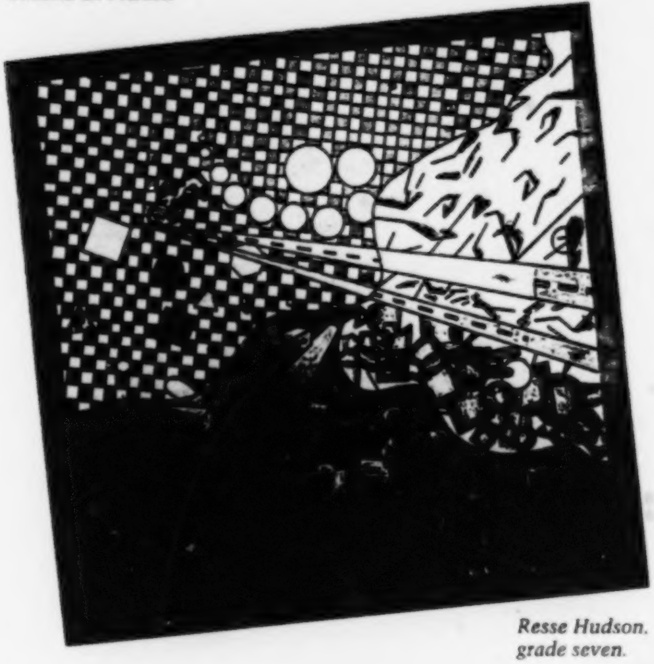
Observing how each student paired their artists, dissected and reconstructed the various parts into a new composition was fascinating. It was rewarding to see them make individual discoveries that they shared with others.

At the end of the unit, we prepared a video that showed each of the artworks in full color. Each artwork was given a brief description of historical significance and selected biographical information about the artist. With this introduction, we gave our students an opportunity to critically look at certain artists and their styles and then make creative judgments based on their own technical skills and personal convictions. Our students' active participation in art history made their acceptance of artists and art from the past more meaningful. They were eager to hear more about the artists they had joined in marriage. ▲

Mike Turok and Dawn Lanzer are art teachers at Sycamore High School in Sycamore, Illinois.

GH APPROPRIATION

Cecelia D. Pichini



Resse Hudson, grade seven.

EXPLOSIVE

Our seventh grade art curriculum includes a unit of instruction on the principles and elements of design. To introduce this unit, I explain each individual element and principle while emphasizing that all will be incorporated into their artwork. Completing mini-lessons on each of the elements and principles is a great way to explain, motivate and determine the students' understanding of each.

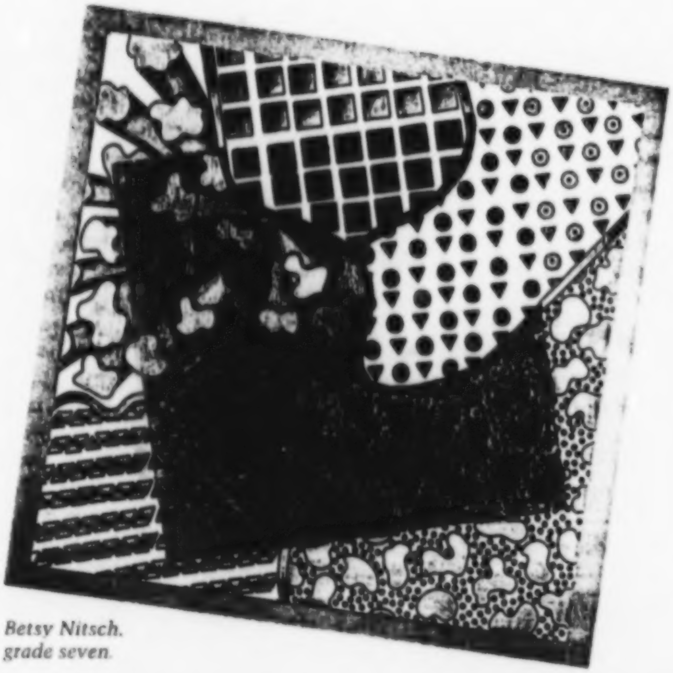
To begin this project, I give each student a 12" (31 cm) square sheet of newsprint paper. I explain that this sheet is their rough draft paper and when they finish their design, they will transfer it to white drawing paper.

Variety of Lines

The first step is to divide the paper into an odd number of different size sections. I recommend three or five sections. The divisions should be made with lines at least $^1/_8$" (.32 cm) thick. To add variety, the lines used to segment the paper do not have to be straight. They can be curved, jagged, wiggly, etc. The lines must be drawn to the edges of their papers.

The second step of the project is to select a number of random shapes and fill in the sections with a pattern created by these shapes. The selected shapes will be used in all but one section of the paper.

An understanding of one point perspective is necessary in order to complete the last section of the paper. This technique captivates their attention while adding to their motivation.

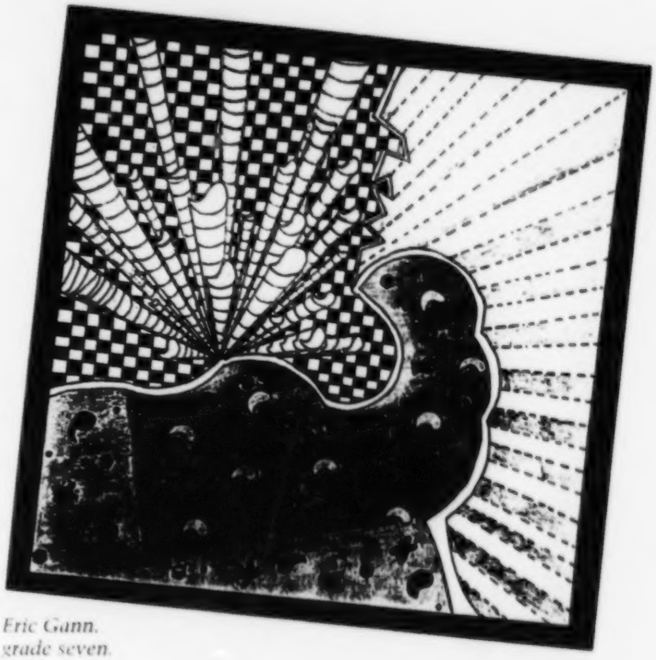


Betsy Nitsch, grade seven.

Using One-Point Perspective

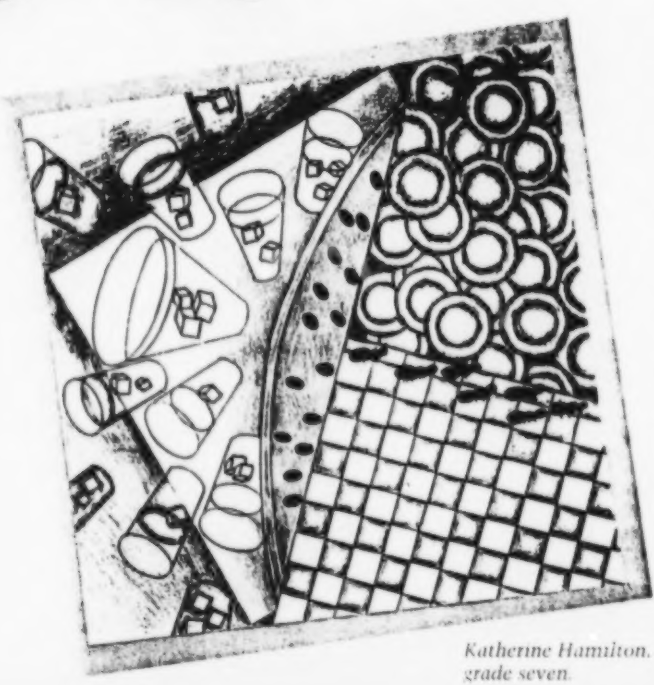
In the last section, I instruct them to establish one vanishing point. By using one-point perspective, I instruct the students to take the two-dimensional shapes used in the other sections and, by starting at the vanishing point, change them into three-dimensional forms. I ask the students to visualize an explosion of popcorn. Then, taking the same idea, they develop an explosion of geometric or organic forms. It is also necessary to draw other sections filled with shapes. When the students are satisfied with their rough drafts, I instruct them to transfer their design to a 12" (31 cm) square of white drawing paper. They finish their design by tracing over all pencil lines with a fine-tip black marker.

The third step of this project is to glue the 12" (31 cm) square to an 18" (46 cm) square paper. I use white drawing paper and suggest choosing an off center placement for their 12" (31 cm) square. Following this, I instruct the students to extend the lines and shapes that touch the edge of the 12" (31 cm) square out into the border using a pencil and then finish it with a black marker.



Eric Gann, grade seven.

SHAPE and FORM



Katherine Hamilton, grade seven.

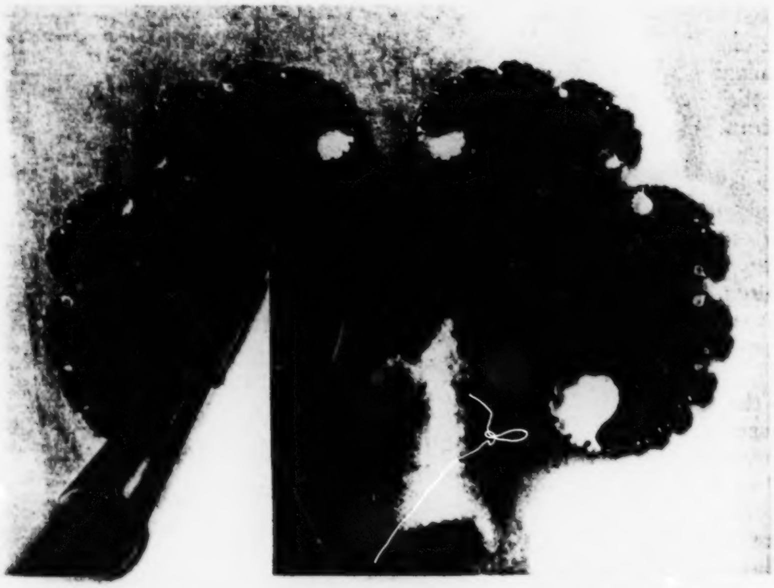
Adding Color and Value

The last step of this project is to add color and value to the design in the square and pencil values to the design in the border. The students may also choose to reverse this procedure. The color choices are complementary, analogous, warm and cool.

I have also completed this project using construction paper. Complete the project through step two. In step three, instead of gluing the center square to white drawing paper, instruct the students to glue the square to construction paper. In place of extending the lines into the white border, the students will extend the shapes and forms onto the construction paper. These are then cut out and glued to the construction paper. Whatever finishing method you select, this project will be enjoyed by your students. ▲

Cecelia D. Pichini is an art teacher at Strack Intermediate School in Spring, Texas.

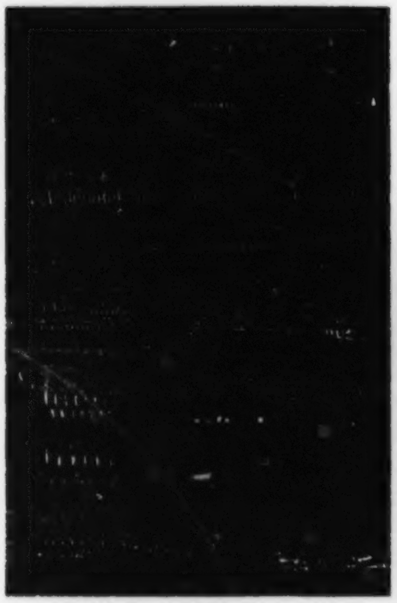
Lenore Orlowska



Tree of Life. *Computer image to photo. 20 x 24" (51 x 61 cm). Gary Clark. Bloomsburg. PA. Chairman's Choice Award.*

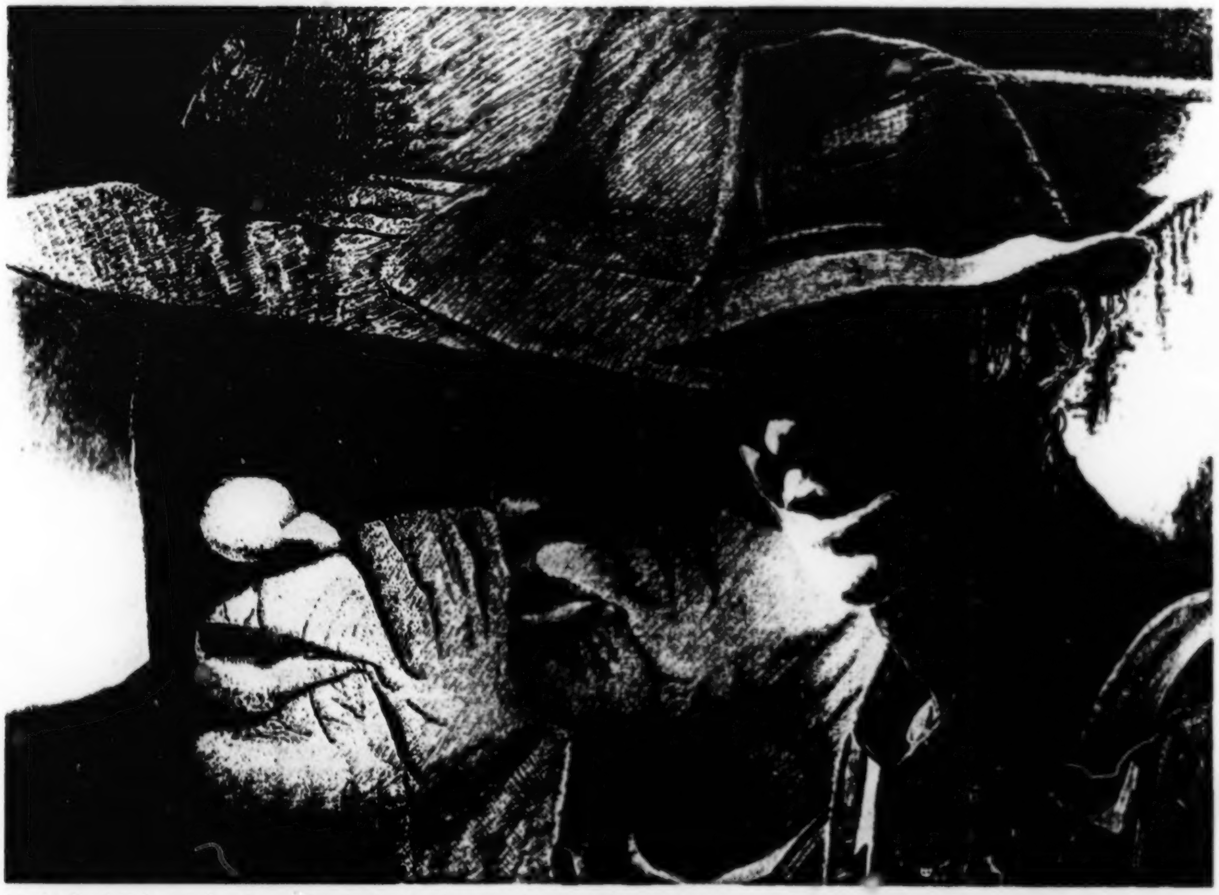
Vessel. *Stoneware. 16" (41 cm) tall. Robert Karl. Norfolk. VA. Best of Series 3-D.*

The Electronic Gallery



Heavy Metal *(detail). Mixed-media weaving. 26 x 10" (66 x 25 cm). Lenore Orlowska. Dearborn. MI. Merit Award.*

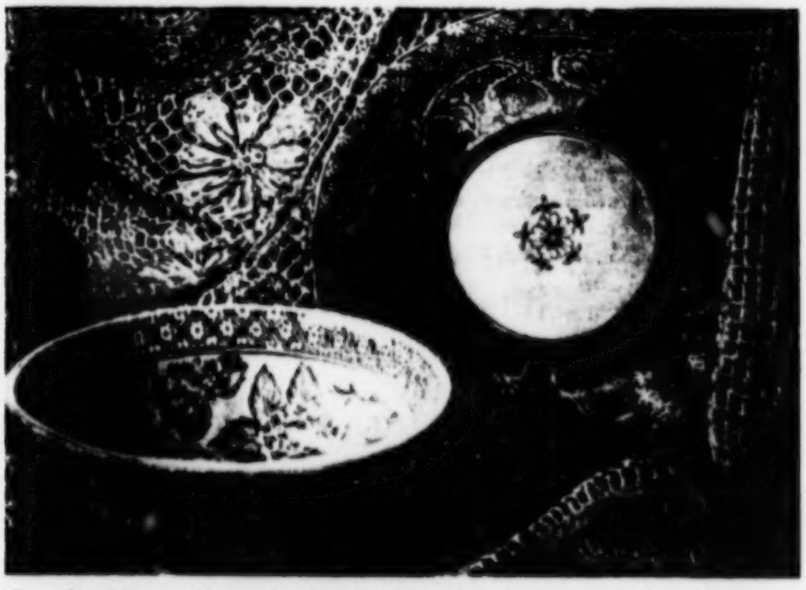
Boardwalk Biker. *Acrylic. 24 x 36" (61 x 91 cm). Mary Jo Austin. Lavalgette. NJ. Merit Award.*



Mr. Ledford: Tales. *Colored pencil and ink. 15 x 20" (38 x 51 cm). Chris Davis. Greer, SC. Best of Show 2-D.*

For the past decade, The Electronic Gallery, the National Art Education Association's membership show, has been a special added attraction to the association's annual conventions. The 1995 membership show will be presented at the NAEA Convention in Houston, Texas, in April. The annual exhibition, featuring art work by NAEA members, is a juried show for cash awards. The exhibition is presented in the form of a multi-image slide presentation complete with music on a video cassette. The presentation lasts about sixty minutes. The artwork featured on these pages are selections from the award-winning entries presented at the 1994 NAEA exhibition in Baltimore. ▲

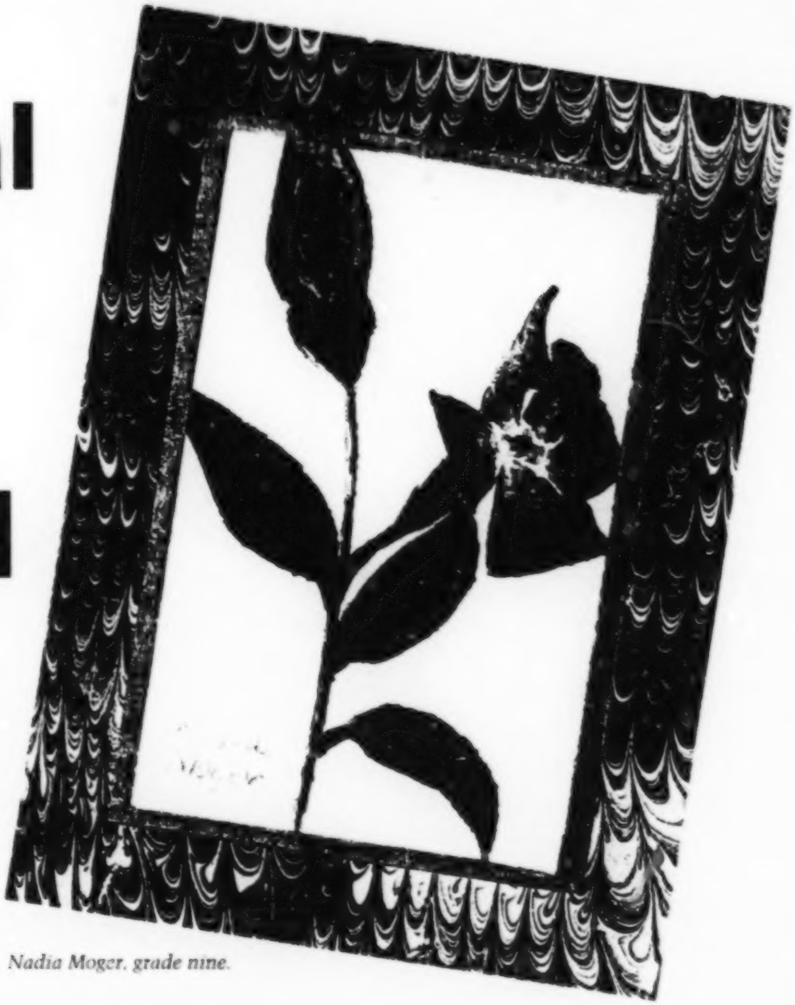
Lenore Orlowska is the coordinator of The Electronic Gallery, National Art Education Association.



Hierarchy of Pattern. *Watercolor. 31 x 40" (79 x 102 cm). Patricia Carr. Roanoke, VA Best of Series 2-D.*

Barbara Levine

Botanical Studies and Marbled Paper



Nadia Moger, grade nine.

For some time, I have been attracted to botanical studies framed in marbleized mats. Marbled papers were once used for end papers in books that illustrated botanicals. Eventually, these studies were brought out of books and used as artworks. The marbled end papers were transformed into a decorative framing device that continued to complement this style of artwork.

In the spring when tree blossoms are everywhere and many homegrown garden flowers are available, my Design and Illustration classes concentrate on drawing flowers from observation. With dogwood blossoms, pansies, bleeding hearts, etc., the students practice several warm-up pencil sketches on newsprint. Then, they draw a life-size or larger pencil drawing of one or two flowers on watercolor paper. Wetting only the area to be painted, the students use watercolor paints to color the flower in a realistic manner.

After the studies were complete, the students diluted acrylic paints with water coordinating the paint colors to the colors of their studies. I demonstrated how to tap a broom corn whisk filled with watered down acrylic paint onto a tray containing prepared carragheenin. Then, I showed the students how to create a stone-patterned, marbled paper by holding the whisk with one hand and tapping it on top of the index finger of their other hand.

To pick up the marbled pattern, a paper is held in diagonally opposite corners and then gently placed on top of the carragheenin size so that the middle of the paper touches the solution first.

I demonstrated how to rake the splattered colors to create a get-gel pattern and how to rake and comb the floating colors to create a nonpareil pattern. The students custom marbled a sheet paper with the pattern of their choice. Then, they measured and cut out a mat to fit their artwork.

The simplicity of the botanical illustrations on the white background was enhanced by the decorative hand-marbled border. This is a unique way to combine art and craft techniques, each one complementing the other. ▲

Barbara Levine is an art teacher at Clarkstown High School North in New City, New York.

Turkish Marbling with Acrylic Paint

Marbling is the process of floating colors on a liquid. This liquid is referred to as the *size.*

Materials

- latex acrylic tube colors
- containers and stirrers for the paint
- combs and rakes—made by gluing toothpicks to 2" (5 cm) wide strips of cardboard that are slightly shorter than the inside width of the marbling tray. Toothpicks for rakes are spaced at 2" (5 cm) intervals, combs at 1/4" (.64 cm) or 1/8" (.32 cm) intervals.
- carragheenin (instant carragheenin), a seaweed used as emulsifier in food
- paper—construction paper and Manila paper do not have to be treated with alum solution. Most other papers need to be sponged with alum ten minutes before marbling.
- whisks—for dropping paint, made by wrapping rubber bands on small bunches of broom straw
- tray—aluminum roasting pans, photographic trays
- newspaper strips—for skimming excess paint from the surface of the size after marbling
- distilled water—used to dilute acrylic paints
- rinse board—for rinsing marbled paper
- blender—for mixing carragheenin
- clothesline and clothespins—to hang marbled papers to dry
- plastic gallon jugs—for storing the mixed carragheenin
- alum (optional)—to get better color, mix a solution of 2 tbsp. of alum in 1 pint of boiling distilled water. When the alum water is cool, sponge on one side of the paper using overlapping strokes. Let stand in stacks, alum side up for at least ten minutes. (**Note:** In a classroom situation with limited time segments, it is difficult to alum paper. If the alum is not applied properly, it can cause streaking of the marbled print.)
- size—a suspension mixture upon which the paint floats

To prepare carragheenin size, mix 1 tsp. of powdered carragheenin into water-filled, agitating blender. Mix on low speed for thirty seconds. Add 2 tbsp. of the mixture to 1 gallon of water. This mixture should be cured for twelve to twenty-four hours. The size will last about three days depending on how much it is used. When the solution is no longer good, it will not work well and it will have a bad smell.

To prepare acrylic paint, squeeze out a 1" (3 cm) line of concentrated paint into a container, cover it with distilled water and stir well. Add either more paint or more water to reach the consistency of light cream. The paint must not be too thin and watery or it will not spread. Paint that is too thick will spread out of control. The drops of paint should spread 1–2" (3–5 cm) in diameter. Prepare only what is needed for each session. Mix the paint about one to two hours before marbling so all lumps disappear. Some acrylic colors work better than others. Keep a record of the colors that are successful. Try hansa yellow light, acra violet, ultramarine blue, turquoise blue, mars black and napthol crimson to start. Some colors spread less than others. Apply those colors first, and the ones that spread more, apply later.

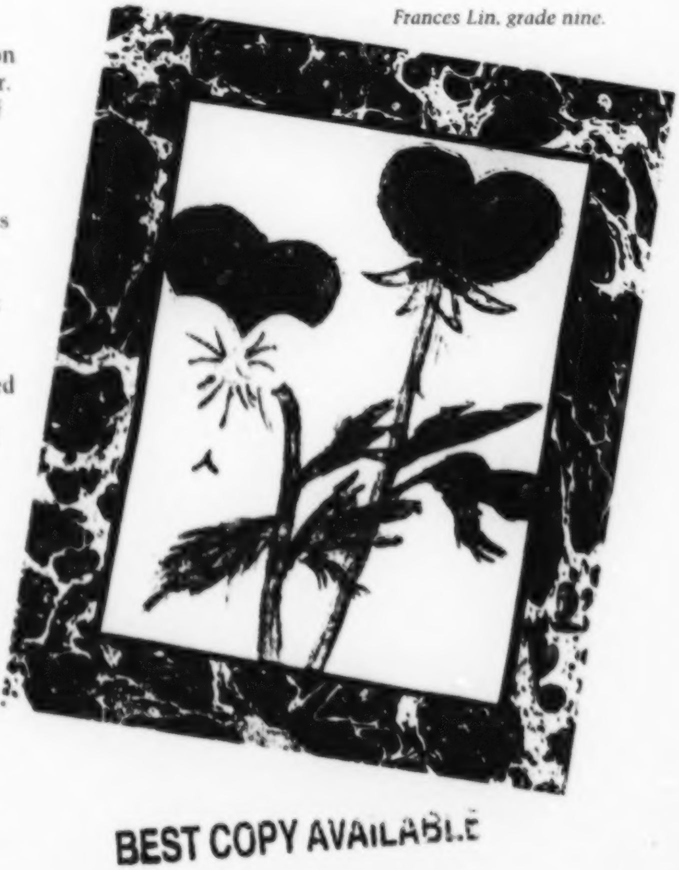
Additional Information

The size and the paints should be the same temperature. Leave everything in the same area for some time before marbling. If the workspace is too hot or too cold, the marbling will be affected. High humidity or rainy weather is the best situation.

If the size is cold or thick, the colors will drag across it creating an unsatisfactory result. Thin or old size is preferable when creating stone pattern.

It is important to thoroughly clean the size after printing a paper. Acrylics leave a heavy residue. The accumulation of leftover paint will quickly sour the size.

You are working on the surface of the size. Do not worry about paint that has sunk to the bottom.



Frances Lin, grade nine.

PUBLISHERS' SHOWCASE

Showcase your students' creativity with

Original Works

School Art Program

Each student's very own artwork made into products each family can wear and share! A great way to promote student artwork, build self-esteem, celebrate Youth Art Month and ***make money*** for your school art program!

Original Works–Yours
54 Caldwell Rd., Stillwater, NY 12170
(800) 421-0020

Circle 202

DRAW!
RAINFOREST Animals
A STEP BY STEP GUIDE
by DOUG DuBOSQUE

Draw! Books

9–14 year olds teach themselves with fun, step-by-step instructions! Teachers find ready-made lesson plans and great tie-ins to classroom projects! Popular subjects, cool drawings, great reviews, and affordable prices—can you afford *not* to find out more?

Send that card today!

Peel Productions
P.O. Box 185
Molalla, OR 97038-0185

Circle 245

Penn & Teller co-host *Behind the Scenes*, a video series hailed as a major breakthrough in elementary level arts education. Called "the most impressive educational program in the world" by Japan Prize judges, it's paired with *The Thinking Teacher's Guide to the Visual Arts* to create an award-winning curriculum package. Free previews! See us at Booth #618.

GPN
P.O. Box 80669
Lincoln, NE 68501-0669
(800) 228-4630

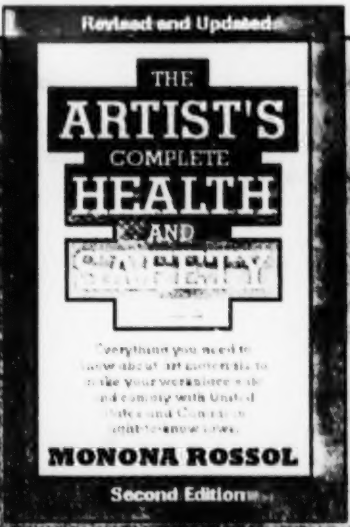
Circle 167

Allworth Press

Completely revised and updated, this second edition includes new developments, materials and safety standards. It is *the* definitive resource for all artists and teachers. Designed to help educators comply with health and safety laws in the United States and Canada. (344 pp., $19.95)

Allworth Press
10 East 23rd Street
New York, NY 10010
Credit Card Orders: (800) 247-6553

Circle 290



VideoCine Services, Inc.

Video Classroom Series

"How-To" Videos by Professional Artists and Artisans demonstrate and teach subjects on:

Clay Sculpture #213
Clay Printing #270
Etching #368
Stained Glass #451
Woodworking #579

$39.95 ea. + $3.25 S&H. Total: $43.20

Quantity Discounts

Send Check or Money Order to:
VideoCine Services
P.O. Box 1352, – Dept. 30
West Chester, PA 19380-0022

Write or call Hank Shaw for additional information (610) 269-6333

Circle 318

STAINED GLASS PANEL
WOODWORKING
ETCHING
SCULPTURE
CLAY PRINTING

BEST COPY AVAILABLE

Art Calendar.

Art Calendar
The Business Magazine for Visual Artists™

More than 5,000 listings are screened, verified and accepted for publication in *Art Calendar* every year. The listings are enhanced by practical, hands-on articles addressing issues faced by fine artists today—psychology of creativity, self-promotion, and more.

Published monthly for just $32/year. Call (800) 597-5988.
"Tastes great!!!"

Circle 362

Crystal Productions'
1995 catalog features over 100 **NEW** products including *Elements and Principles of Design Poster Sets;* Cross-curricular video-based programs; *Art Is . . . Videos; Create-A-Timeline Panels;* Portfolio Prints; Getty Center for Education in the Arts Multicultural Art Prints; *Art Smart Videos; Discovering Drawing Video, Lascaux Revisited (Discovering Cave Art Video).*

Crystal Productions
P.O. Box 2159, Glenview, IL 60025
(800) 255-8629

Circle 360

Art Education Resources
Crystal

Dale Seymour Publications
offers a wealth of art and mathematics materials including *Introduction to Tessellations, Tessellation Teaching Masters, Teaching Tessellating Art, Tessellations Using Logo*, and *Tessellation Winners I, II, and III.* Plus, don't miss the *Curriculum Navigator ™ for Art*, now available for Elementary, Middle and High School. For a free catalog, call (800) 872-1100.

Addison-Wesley Publishing Group
200 Middlefield Rd.
Menlo Park, CA 94025

Circle 268

Introduction to
TESSELLATIONS

Art is a Way of Knowing
by Pat B. Allen

ay
nowing
A guide to self-knowledge and spiritual fulfillment through creativity

Making art—giving form to the mind's eye, dreams, and every-day life—is a spiritual practice through which knowledge of ourselves can ripen into wisdom. This book offers encouragement to explore art making in this spirit of self-discovery—plus practical instructions on material, methods and activities.

Call (617) 424-0228 to order.
$12.00 plus $3.00 S&H
Available in May

Shambhala Publications
P.O. Box 308, Boston, MA 02117

Circle 234

Announcing the arrival of...
The 1995 Triarco Arts & Crafts Catalog

Triarco's 332-page 1995 catalog has over 780 new and exciting products. Call or write for more information and your FREE 1995 Triarco Arts & Crafts Catalog.

Triarco
ARTS AND CRAFTS

Everything your imagination needs.

Nationwide Toll-Free Telephone Order Service:
1-800-328-3360
In Minnesota:
1-800-635-9361
FAX: 1-612-559-2215

Triarco Arts & Crafts
14650 28th Avenue North
Plymouth, MN 55447

Circle No. 297 on Reader's Service card.

Balsa-Foam®
MAKES CARVING EASY AND SAFE

The new Balsa-Foam is firmer and more durable. It is still very easy to carve and sculpt with terrific detail. Available from most major school art supply catalogs.

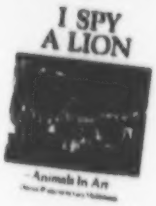
NOW IN CLASS-PACKS OF
36 CARVING BLOCKS
FOR JUST $39.95

FREE SAMPLE
CALL OR WRITE:

JiffyFoam, Inc.
P.O. BOX 3609, NEWPORT, RI 02840
(401) 846-7870 (800) 344-8997

Circle No. 165 on Reader's Service card.

Kent Anderson and Ken Marantz



BOOKS FOR YOUNG READERS

Art History

Leonardo da Vinci. *Francesca Romei. Sergio and Andrea Ricciardi, illus. NY: Peter Bedrick Books, 1994. 64 pp., $19.95.*

Introducing Rembrandt. *Alexander Sturgis. Boston: Little, Brown, 1994. 32 pp., $15.95.*

An obvious category to start with is art history. A series called *Masters of Art* includes a work on da Vinci that is superbly designed and illustrated. Its large, 10 x 14" (25 x 36 cm) pages are organized topically, and each spread deals with some aspect of the artist's work, e.g., bronze casting, or his environment, e.g., Milan. Sensitively printed reproductions and finely detailed color drawings offer remarkable amounts of information that the caption-like text supplements effectively. This is a story about a visual artist told in a series of information-crammed visuals that can inform curious first grade students while more profoundly involving fifth grade students and teachers.

This series also includes a volume on Rembrandt that uses the same spread-per-topic approach. But, much more of Rembrandt's story lies in the text and no imaginative drawings are used. Rather, excellent quality reproductions, often four or more per layout, and sometimes in detail only, are used to illuminate the various aspects, e.g., portraits, painting bodies, *The Night Watch*, etc. A spread on his painting methods is a special treat.

Single Subject Books

I Spy a Lion. *Lucy Micklethwait. NY: Greenwillow, 1994. Unpaged, $19.00.*

Roy Lichtenstein: The Artist at Work. *Lou Ann Walker. Photographs by Michael Abramson. NY: Lodestar, 1994. 41 pp., $15.99.*

Another way that art history is presented is in books based on a single subject. *Animals in Art* is a series that includes *I Spy a Lion*. Here, a classical design pits reproductions on the right page against some text on the left. The former are handsomely printed on glossy white pages while the text is simply a repeated phrase: "I spy with my little eye a . . . ." The details of the paintings are full of objects so that it takes some thoughtful observations to find the noted animal. Artists range from Bosch to Hiroshige to Renoir. Hicks is the only American, and there are no women artists represented.

Roy Lichtenstein: The Artist at Work spotlights a modern American painter. Like the da Vinci volume, this book is dominated by its splashy visuals, many full page or more, and frequently, they are shots of the artist at work: closeups of face and hands measuring, cutting, brushing on paint. The text supplements this visual information with comments by Lichtenstein and the author on methods and subject matter. There's even an art lesson "for loosening you up and helping your drawing be lively." There's a consistency between the Pop art style of the artist and the glitzy design of the book from the "POW" on the cover to the benday dot end sheets.

Anthologies

An Alphabet of Angels. *Nancy Willard. NY: Blue Sky/Scholastic, 1994. Unpaged, $16.95.*

Citybook. *Shelly Rotner and Ken Kreisler. NY: Orchard Books, 1994. Unpaged, $14.95.*

Some books concentrate on a single artist; others collect reproductions dealing with a single subject. Then, there are anthologies that are based on photographs with single themes. *An Alphabet of Angels* is such an assembly of imaginatively composed photographs involving sculptures of angels: "the angels of chimneys sing to the sweep" is the text for two wood carvings looking into a glass-covered diorama of a sweep on some roof tops. The author is a photographer as well as a poet, so we get a very sensitive wedding of word and image. *Citybook's* pages are crowded with scenes of kids eating or folks standing in line or a flower market or a mass of neon signs. The very, very few words here don't matter.

Biographies

Camille and the Sunflowers. *Laurence Anholt. Happauge, NY: Barron's, 1994. Unpaged, $13.95.*

The Princess and the Peacocks. *Linda Meril and Sarah Ridley. Tennessee Dixon, illus. NY: Hyperion, 1993. 32 pp., $14.95.*

The books just mentioned are examples of works that present the facts as recorded in reproductions and set

Continued on page 56

Color Slides for

Multicultural Art Appreciation & Social Studies

Welcome to Houston! NAEA Convention '95 Booth #502

Multicultural Art, World Art Slide Packs, Slide Sets Coordinated to Textbooks

SEE US ABOUT NAEA DISCOUNTS!

ARTIFACTS from The LEWIS and CLARK EXPEDITION
Peabody Museum, Harvard University

AFRICAN-AMERICAN ARTISTS
National Gallery of Art, Washington

M A S K S
SANDAK

MARY CASSATT
COLOR PRINTS
National Gallery of Art, Washington

More than 20,000 images available!

Come see our collection of exciting and affordable slides for the classroom!

Sandak • 180 Harvard Avenue • Stamford, CT 06902 • 1-800-343-2806

Circle No. 225 on Reader's Service card.

DRAW!
books for ages 9-14
DRAW! RAINFOREST Animals
STEP BY STEP
from Peel Produ

Circle No. 246 on Reader's Service card.

ART SUPPLIES WHOLESALE MIBEN CORP

"BUY AT WHOLESALE"

4 ENON ST-BEVERLY-MA-01915
TEL: 800-462-2420
FAX: 508-922-1495

FREE CATALOGUE
Crayola So Big Crayons CLASSPACK
Crayola MultiCultural WASHABLE
Crayola COLORED PENCILS

Circle No. 115 on Reader's Service card

A SPECIAL OFFERING

THE GETTY
CENTER FOR
EDUCATION
IN THE ARTS

Professional Development Programs for Educators

- *Be on the cutting edge of arts education change*
- *Learn innovative strategies for teaching and advocating the arts*
- *Help formulate new ideas for comprehensive arts education*
- *Improve your teaching skills*

Illustration Roland Young, Shiffman Young Design Group

The Getty Center for Education in the Arts announces 8 unique programs designed to help you strengthen and enhance the way you teach art in the classroom. Meet colleagues from across the nation and examine issues critical to the advancement of arts education by parteipating in one of these dynamic programs:

Colloquium on Teaching Contemporary Art
July 17–21,1995

The Ohio Partnership for the Visual Arts
The Ohio State University, Columbus, Ohio

Participate in a colloquium where teachers, an art critic, an artist, and art education scholars collaborate in devising ways to teach about the work of a contemporary artist. For information, please call The Ohio Partnership for the Visual Arts, (614) 292-0285.

National Professional Development Institute in Discipline-Based Arts Education: Visual Arts, Music, and Theatre
June 25–July 1,1995

The Southeast Center for Education in the Arts
University of Tennessee at Chattanooga,
Chattanooga, Tennessee

Explore teaching and learning across the visual arts, music, and theatre from a discipline-based perspective in a dynamic one-week multi-arts staff development institute. For information, please call (615) 755-5204.

Leadership and Collaborative Practice in Discipline-Based Art Education
June 18–30, 1995 & June 17–28,1996

Prairie Visions: The National Center for Leadership and Collaborative Practice in Discipline-Based Arts Education
Joslyn Art Museum, Omaha, Nebraska
Sheldon Memorial Art Gallery, Lincoln, Nebraska

State leadership teams will examine the theory and practice of discipline-based art education (DBAE) and develop an action plan for state-wide leadership in visual art education. Please call, Sheila Brown, Director, (402) 471-4337.

Art Museum/School Collaborations

The North Texas Institute for Educators on the Visual Arts
University of North Texas, Denton, Texas

This national center will identify exemplary art museum/ school programs and facilitate communication highlighting relevant developments in comprehensive art education, art museum education, and the use of new technology to improve art museum/school collaborations. Please call Nancy Berry, Director, (817) 565-3954.

Art Education as the Core of Interdisciplinary Instruction & Assessment
June–August, 1995

Florida Institute for Art Education
Port St. Lucie, Sarasota & Tallahassee, Florida

Learn about CHATs (Comprehensive Holistic Tasks Units) and develop your own art-based thematic units with interdisciplinary, multicultural instruction and performance assessment. Please call Jessie Lovano-Kerr, Co-Director (904) 644-2309.

The Hands and Minds Seminar: Foundations of Discipline-Based Art Education
July 9-15, 1995

Ramapo College, Ramapo, New Jersey

This introductory seminar will explore the structure of DBAE and how each of its core disciplines can be integrated in the development of curriculum units. The work of artists from diverse cultures and the National Visual Arts Standards will be emphasized. Please call Rick Lasher, Director, (201) 487-4371.

The Kutztown Seminar for Art Educators: Inquiry Modes and Discipline-Based Art Education
July 24–29, 1995

Kutztown University, Kutztown, Pennsylvania

This introduction to DBAE will investigate how artistic modes of inquiry can reveal insights into contemporary art's origins, meanings, and significance. Experienced art educators will facilitate development of curriculum units in art and around interdisciplinary themes. Please call Marilyn Stewart, Director, (610) 683-4517.

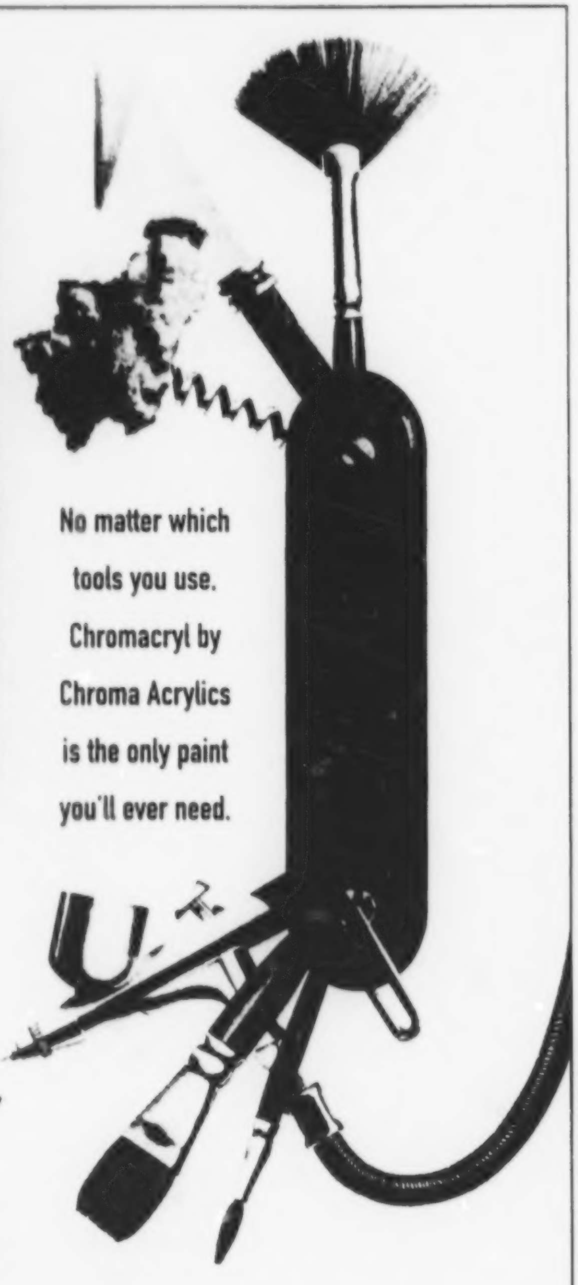
The Cranbrook Seminar for Art Educators: Advanced Discipline-Based Art Education Study in Integrating the Disciplines
July 17-22, 1995

The Cranbrook Academy of Art, Bloomfield Hills, Michigan

This advanced seminar in DBAE will focus on how each of the four visual arts disciplines can be a point of departure for holistic units of study. The seminar will feature activities in design/fiber arts and sessions on the National Visual Arts Standards. Please call Donna Kay Beattie, Director, (801) 378-7631.

THE GETTY
CENTER FOR
EDUCATION
IN THE ARTS

Circle No 197 on Reader's service card



VERSATILE

No matter which
tools you use.
Chromacryl by
Chroma Acrylics
is the only paint
you'll ever need.

Chroma

205 Bucky Drive
Lititz, PA 17543
800-257-8278
in PA 717-626-8866

TUBES IN TIME

Need a mailing tube fast? For that prize winning poster? For the art print that needs to be there yesterday?

TUBES IN TIME can help!

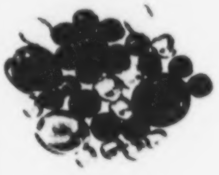
Mailing and shipping tubes in the length and quantity you need. Factory direct. Immediate shipment. Packed in cartons with end plugs in most standard sizes. We also stock BIG diameter heavy duty tubes for bulk shipments or special art.

To order or for more information call...

YAZOO MILLS INC.

P.O. BOX 369 • NEW OXFORD, PA 17350
FAX 717-624-4420 • TOLL FREE 1-800-242-5216

Circle No 258 on Reader's Service card



COUNT ON US FOR GLASS NUGGETS

SEND FOR OUR BIG CATALOG OF STAINED GLASS SUPPLIES
Whittemore Durgin, Box 2065AD
Hanover, MA 02339 1-800-262-1790

Circle No 339 on Reader's Service card.

STUDENT ART INTO BUTTONS!

ATTENTION TEACHERS:

Let our Student Employees transform your student's artwork into beautiful 2 [illegible] Buttons

Kalamazoo Valley Intermediate School District
WORK SERVICES
1-800-952-9656 or (616) 388-2027
FAX (616) 388-2033

Circle No. 183 on Reader's Service card.

DTC 600C
599

Paragon Kiln Controller

The DTC 600C simplifies ceramic and pottery firing, gives repeatable results. Portable, plugs into any brand of kiln Call 800-876-4328 or 214-288-7557 (Mon. - Thurs.) for the name of your local Paragon dealer

Circle No. 141 on Reader's Service card.

DYES

PRO Chemical & Dye Inc.

COLOR ON FIBER - MADE EASY

Simple, non-toxic, room temp. Permanent Dyes and Inks for Marbling, Tie Dye, Painting, Printing and Dyeing. No Steaming.

FREE CATALOG
P.O. BOX 14, Dept. SA (508) 676-3838
SOMERSET, MA 02726 Fax: (508) 676-3980
Orders Only: 1-800-2-BUY-DYE

Circle No 142 on Reader's Service card.

Pure Essentials –

PRE-WASHED, UNDYED, RESIN-FREE FABRICS

A complete source of woven and knit piece goods, available from stock.

- ► Prepared for printing, dyeing and painting
- ► 100% cottons, rayons, silks, wools, linens, synthetics and blends, with no sizings, dyes or finishes
- ► Silk and cotton scarves, table linens and cotton knit apparel ready to decorate
- ► Swatchbooks available
- ► School discount ► Small orders, Visa/MC accepted

Send for our new catalog.

Testfabrics, Inc. • P.O. Box 420, Dept. SA
Middlesex, NJ 08846 USA
Tel (908) 469-6446 • Fax (908) 469-1147

Circle No. 255 on Reader's Service card.

See why Vent-A-Kiln outperforms other systems for *efficient* removal of kiln fumes!

	Vent-A-Kiln (with adjustable over-kiln hood)	**Other Systems** (with vent under kiln)
1. Canopy hood*	✓	
2. Does not require kiln modification	✓	
3. Ability to move from kiln to kiln	✓	
4. Conserves energy	✓	
5. 3- year warranty	✓	
6. Captures fumes and heat from outside of kiln	✓	
7. Easy to install and maintain	✓	
8. Upsets the balance of heat load while firing kilns		✓
9. Longer heat up time		✓
10. Reduces maximum firing temperature capability		✓
11. Removes essential heat from inside kiln		✓

* *A Canopy hood is the recommended way to vent fumes, meeting applicable OSHA standards*

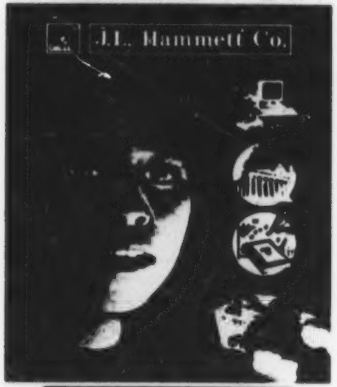
Vent-A-Kiln is the **proven** system for over 11 years of effective venting of unhealthy, toxic fumes and unpleasant odors from electric kilns. Because its design takes advantage of the natural, upward flow of hot air and fumes, Vent-A-Kiln captures toxic emissions at their source.

Call, fax or send for descriptive literature.

VENT-A-KILN CORPORATION
621 Hertel Ave., Buffalo NY 14207
Phone (716) 876-2023 • Fax (716) 876-4383

Circle No. 294 on Reader's Service card.

Available Now!



1-800-333-4600
[illegible]

The all new J.L. Hammett Co. catalog is

ARTRAGEOUS

Newly designed and easier to use than ever!

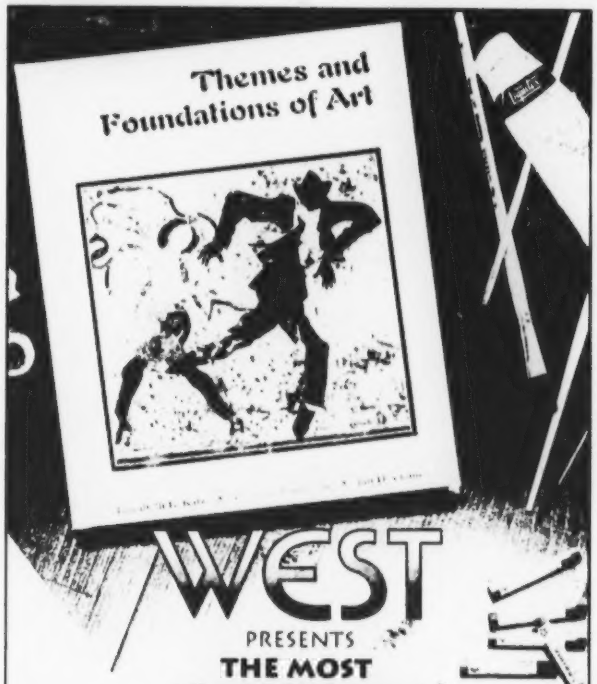
- ✔ Brimming with exciting new products
- ✔ Expanded to include Pre-K-Gr. 12
- ✔ Priced to meet your budget
- ✔ Yours free! Call 1-800-333-4600

IGNITE YOUR CREATIVITY!

J.L. Hammett Co.

CLASSROOM SAFE QUALITY PRODUCTS

Circle No. 205 on Reader's Service card.



WEST
PRESENTS
THE MOST COMPREHENSIVE HIGH SCHOOL ART TEXT!

To request your sample copy, call (612) 687-7482

© West Publishing • 9997-3

Circle No. 318 on Reader's Service card.

Fine Arts Work Center
in Provincetown

Workshops and Residencies
in the Visual Arts & Creative Writing

SUMMER 1995
week-long courses • open enrollment
JUNE 18 - AUGUST 26

faculty includes:
Gregory Gillespie — Sam Messer
Dimitri Hadzi — Judy Pfaff
Sharon Horvath — Selina Trieff

Fine Arts Work Center • 24 Pearl Street
Provincetown, MA 02657
(508) 487-9960 • fax (508) 487-8873

Circle No. 192 on Reader's Service card.

wilton
Award-winning audiovisuals

- Art Education
- Art Appreciation/History
- Interdisciplinary Units
- Multicultural Studies
- Grades K-Adult

FREE catalog
(800) 458-4274

Reading & O'Reilly
Wilton Programs
P.O. Box 302, Wilton, CT 06897

Circle No. 279 on Reader's Service card.

PRINTMAKING SUPPLIES
Everything for Printmaking

Etching – Tools, Acids, Blankets, Plates & Inks
Block Print – Brayers, Blocks & Inks
Lithography – Gum Arabic, Tusche, Stones Rollers & Inks
Papers & Inks – Everything for the Printmaker

Try Us — Vern Clark

Catalog on request

GRAPHIC CHEMICAL & INK CO.
728 N. YALE AVE.
P.O. BOX 27, DEPT. SC
VILLA PARK, ILLINOIS 60181

Circle No. 130 on Reader's Service card.

OVER 40 NEW UNIQUE & EXCITING CREATIVE ART PRODUCTS!
Crayons, Paints, Marbling Inks, Palettes and Much More! We help make art come alive for your students.
Send for catalog & money saving discount coupon.
NES Arnold Inc.
899 H Airport Park Rd
Glen Burnie, MD 21061-2557
NES Arnold

Circle No. 288 on Reader's Service card.

in some real context. But, there are also storytellers who are moved to interpret biographies in more fictional ways. *Camille and the Sunflowers* is a reasonable account of van Gogh's stay in the south of France as perceived by a young boy who sat for a portrait. The watercolor scenes are combined with reproductions in an imaginative manner that makes the artist's paintings most appealing.

The creators of *The Princess and the Peacocks* start with an exotic portrait of the princess, add a collection of Chinese porcelains in delicate shelves, and mix them together with an egotistical artist's imagination. The result is Whistler's Peacock Room, probably the most strikingly conceived dining room in the modern Western world. The watercolor illustrations capture Whistler's vitality and his eccentric personality while remaining true to the look of that room. Concluding photographs show it in its current restored condition in the Freer Gallery in Washington, DC.

These eight books are fine examples of resources available to librarians and teachers who want to encourage young children to read about the history of art.

—Ken Marantz

BOOKMARKS: TRADITIONS AND INNOVATIONS

There are many new books that can provide an introduction to Earth's many cultures and rich traditions. Likewise, there are new books with innovative techniques for working with traditional media.

Traditions Around the World: Costumes. *Danielle Sensier. NY: Thomson Learning, 1994. Illus., 48 pp., hardcover, $16.95.*

From animal hide clothing to colorful silks and flowing cotton wraps, the reader can explore traditional dress from all over the globe. Costumes related to rituals, beliefs, religions and other culturally significant events from around the world are documented in vivid color photographs. Written for the upper elementary and middle school reader, the text describes the meaning behind traditional costumes and the materials used to make them. Readers are given directions for creating colorful pieces of clothing using traditional motifs and techniques. Should be of value for interdisciplinary planning.

Traditions Around the World: Masks. *Amanda Earl and Danielle Sensier. NY: Thomson Learning, 1994. Illus., 48 pp., hardcover, $16.95.*

In this volume, readers can explore the rich cultural history of the world by looking at masks. Cultures from Europe, North America, Central and South America, Asia, Africa and the Pacific region are represented. Detailed photographs and descriptive text inform readers about the ceremonies in which masks are used and the traditional ways of working with materials. Projects using readily available materials are presented with easy to follow directions. Recommended for upper elementary and middle school libraries and interdisciplinary curriculum planners.

BOOKMARKS: PAINTING

Art as Expression. *Henry W. Peacock. Washington, DC: Whalesback Books, a division of Howells House, Inc., 1995. Illus., 256 pp., paperback, $24.95.*

Going beyond the mere tools, techniques and "how to" of painting, this book is intended for students who want to discover how to think about painting to create more expressive art. This book will be a useful reference for high school art classes, and is worth considering as a text or resource for college level studios. The diagrams analyzing the work of twentieth-century artists make this book appropriate for any adult who wants to see and understand more about art. ▲

BOOKS FOR BUDDING ARTISTS

"With the current curricular emphasis on cultural exploration, this series will be a valuable source of information - for teachers as well as students."
—Booklist

SALVAGED

Art From Wood	383-4
Art From Rocks & Shells	382-6
$13.95 ea.	grades 3-6

TRADITIONS AROUND THE WORLD

Body Decoration	276-5	Masks	226-9
Costumes	227-7	Jewelry	229-3
$16.95 ea.		grades 5-7	

Publisher's ISBN prefix: 1-56847

THOMSON LEARNING
1 Penn Plaza, 41st Floor
New York, NY 10119
(800) 880-4253
Fax: (212) 594-8544
Call or write for a free catalog

Circle No. 295 on Reader's Service card.

The Original
MULTI-PURPOSE POSTER/FABRIC COLORS

High Quality
Total Versatility
All non-toxic

For Fabrics, canvas, paper mache, plaster, clay bisque

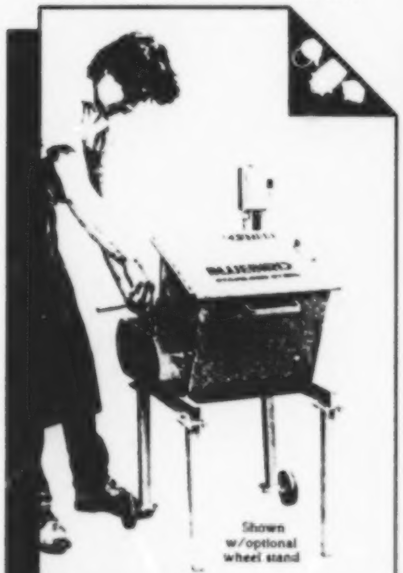
- Easy cleanup
- Permanent
- Non-settling
- Will not crack
- Will not flake

CREATEX

Free New Color Catalog
1-800-243-2712
Tel. - 203-653-5505
Fax. - 203-653-0643

14 AIRPORT PARK ROAD
EAST GRANBY, CT 06026

Circle No. 121 on Reader's Service card.



Shown w/optional wheel stand

THE MODEL 12

STAINLESS MIXER 40# CAPACITY
SAME PROVEN DESIGN AS OUR LARGE MIXER

CALL OR WRITE FOR DETAILS

BLUEBIRD MANUFACTURING INC
POST OFFICE BOX 2307
FORT COLLINS, COLORADO 80522
303/484-3243

VISA & MASTERCARD ACCEPTED

FREE 1995 Catalog is filled with supplies to make unique projects!

Create your own masks of leather!

With Tandy Leather's plastic mask forms, smooth leathers and suede leathers — it's easy to create unique leather masks. You'll find all this and more in our ***FREE*** 1995 catalog. This 152-page catalog is loaded with leathers, how-to books and videos, craft supplies and ideas that will spark your students' creativity. Plus, ***SAVE up to 40%*** with wholesale pricing for qualified buyers!

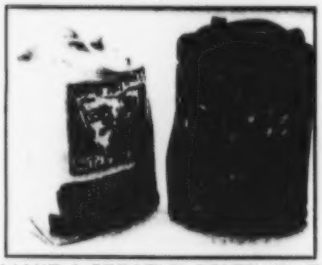
Tandy

Ask about our how-to book & video, "Leather the New Frontier in Art"

For *FREE* catalog and Wholesale Price List write to: Tandy Leather Company, Dept. SA495, P.O. Box 791, Fort Worth, TX 76101. Or call *TOLL FREE* 1-800-433-5546.

Art Educators!

Check out these show specials!



MAKE A CREATIVE STATEMENT!
with Fred Babb Tote Bags

Heavy weight, cotton duck tote bags with creative statement -A) "Art can't hurt you." B) "Good art won't match your sofa." Cat#8045A

Art Educator SHOW PRICE **$13.99 each**

STRATHMORE WATERCOLOR POSTCARDS

New blank postcards are the perfect way to send a creative greeting to a friend or student! They are made from 100% rag 140# acid free watercolor paper. They are 4"×6" and come in a box of 15. CatNo. 8032

ArtEducator SHOW PRICE **$2.49 box**

Come see us
at Booth #714
We will have many new
and exciting items to
show you!

Prices effective through May 15th, 1995.

CO-OP ARTISTS' MATERIALS

" Where Art Educators Buy and Save Everyday! "

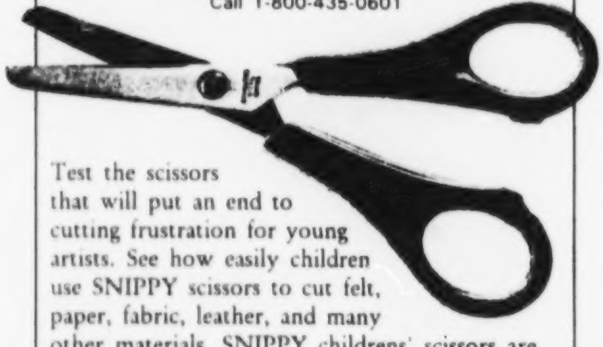
CALL TODAY!
1-800-877-3242
Fax 404-872-0294

K495

Circle No. [illegible] on Reader's Service card.

SNIPPY™
QUALITY CUTS FIRST™

FREE: felt-cutting test kit.
Call 1-800-435-0601



Test the scissors that will put an end to cutting frustration for young artists. See how easily children use SNIPPY scissors to cut felt, paper, fabric, leather, and many other materials. SNIPPY childrens' scissors are ambidextrous, cut at any angle, and are made from stainless steel. Try a free pair of SNIPPY.

Available from your school distributor.

armada™ ART MATERIALS
290 NYE AVE., IRVINGTON, NJ 07111 FAX: 201-373-6750

Circle No. 174 on Reader's Service card.

A.R.T. STUDIO CLAY COMPANY

NO. 1 IN CERAMIC SUPPLIES & EQUIPMENT FOR THE CLASSROOM

- Free 200+ page catalog devoted exclusively to ceramic supplies and equipment.
- Discounted prices to help you make the most of your art budget dollars.
- Wide selection of non-toxic clays and glazes for safe classroom projects.
- Quality, name-brand products you can count on.
- Experienced, knowledgeable staff for your product or technical questions.
- Requests for bid or quotation welcome.

MEMBER

IN ILLINOIS 708-593-6060
1555 LOUIS AVENUE
ELK GROVE VILLAGE, IL 60007
FAX 708-593-0785
TOLL FREE 800-323-0212

Circle No. 101 on Reader's Service card.

Why risk outrageous fortune?

DYLON COLD A15

Colour with Confidence

*Use **Dylon Cold Water Dyes** and **Dylon Fixative** for strong permanent colours on all natural fibres. Use in microwave oven for extra fast results. Featured as Classroom Dye Kit or individual colours.*

Labelling conforms to ASTM D4236!

For Shadecard, Safety Data Sheets, etc., write to FARQUHAR International Ltd., 937 Dillingham Rd., Pickering, Ontario, Canada, L1W 1Z7

YOU NEED THIS **FREE** SAMPLE OF **Saral**® ™

Wax-Free Transfer Paper
Here's Why:

Transfer your design to any surface with Saral® Transfer Paper

- Waxless and greaseless—erases like pencil with no smear
- Ink or paint over the tracing—won't skip
- Re-usable over and over
- Available in 5 colors: graphite, white, blue, red, yellow
- Comes in Sampler and Tole Kit packages, 12 ft. Rolls and Sally's Graphite sheets 18 x 24

To get your FREE SAMPLE send a self-addressed, stamped business envelope to:

Saral Paper Corp., Dept. SA
322 W 57th St. Suite 30 T
New York, NY 10019
212 247-0460

Available at Michaels Stores & Leewards Stores

AP NONTOXIC

Circle No. 306 on Reader's Service card.

Reader's Guide

To Advertisers and Items of Interest

Refer to the ad or Item of Interest to find out what is being offered by each advertiser. The number for each item appears under the ad or the Item of Interest; circle that number on the opposite card. Fill in all the information completely and mail. The advertiser will send items directly. If the issue is more than four months old, do not use the card provided; contact the advertiser directly.

Advertisers

Advertiser	Page	Circle No.
A. R. T. Studio Clay Company	58	101
Alarion Press, Inc	67	241
Allworth Press	48	290
American Art Clay Company, Inc	7	222
Armada Art, Inc	58	174
Arrowmont School of Arts	67	219
Art Calendar	49	362
Art Institute of Boston	66	151
Art Supplies Wholesale	51	115
Badger Air-Brush Company	15	111
Binney & Smith Inc	3 C4	— —
Dick Blick Art Materials	12	333
Bluebird Manufacturing	57	125
Bet Borgeson Workshops	17	268
Chaselle, Inc	63	118
Chicago Canvas & Supply	61	143
Chroma Acrylics, Inc	54	—
Co-Op Artists' Materials	57	218
Createx Colors	57	121
Creative Paperclay	61	136
Crizmac Art & Cultural Ed. Materials	65	135
Crystal Productions	49	360
Debcor, Inc	66	343
DEKA-Decart, Inc	6	162
Far Out Explorations	61	128
Farquhar International Ltd	58	119
Fine Arts Workshop	56	192
Getty Center for Education	52 63 65 67	197 223 224 237
Gold's Artworks, Inc	61	169
Graphic Chemical & Ink Company	56	130
GPN (Great Plains National)	48	167
J. L. Hammett Company	55	205
Harrisville Designs	17 62	177 180
Hunt Manufacturing Company	17	215
Jitty Foam, Inc	49	165
Kalamazoo Valley	54	183
Nita Leland Studio	61	212
Mack Marketing	67	228
Mass College of Art	64	210
Metropolitan Museum of Art	62	209
Mid-South Ceramic Supply	14	207
Minnesota Clay USA	16	184
Moore College of Art	15	221
Muscographs	11	185
Nasco Arts and Crafts	5	120
NES Arnold	66	288
Nesheim Arts & Video	61	238
Original Works—Yours	48	202
Orton Ceramic Foundation	67	233
Paragon Industries	54	141
Parent Child Press	65	281
Peel Productions	51 48	246 245
PRO Chemical & Dye Inc	54	142
RANAR	10	254
Reading & O'Reilly, Inc., Wilton	66	279
Rock Paint Distributing Corp	14	274
Saint Louis Art Museum	8	271
Sandak Visual Documents	51	225
Satal Paper Company, Inc	58	306
Sargent Art Inc	8	302
Sax Arts & Crafts	66	—
Scratch-Art Company, Inc	63	235
Dale Seymour Publications	C3 49	267 268
Shambhala Publications	49	234
Shorewood Fine Art Reproductions	C2	291
Skutt Ceramic Products, Inc	13	265
TSI, Inc	62	209
Tandy Leather Company	57	—
Testfabrics, Inc	54	255
Texas Pottery Supply	61	292
Thomson Learning	57	295
Triarco Arts & Crafts	49	297
United Art and Ed. Supply Company	64	144
Universal Color Slide Company	12	220
Univ. of the Arts, Philadelphia	65	326
University Prints	6	260
Utrecht Manufacturing Corp	16	160
Vent-A-Kiln	55	294
VideoCine Services, Inc	48	318
R. B. Walter Art & Craft Materials	15	—
Welsh Products, Inc	8	276
West Publishing Company	55	318
The Whistle Press	6	336
Whittemore Durgin Glass Company	54	339
Yazoo Mills, Inc	54	258

Items of Interest

Company	Page	Circle No.
American Art Clay Company, Inc	6	334
Camp Ramah	6	—
Edinburgh College of Art	8	—
J. L. Hammett Company	8	353
Mack Marketing	13	350
Martin Universal Design, Inc	12	355
Murray Productions	13	346
Reading & O'Reilly, Inc	6	347
Sakura of America	8	—
WT Fantasy Inc	14	352

No Kiln? - No Problem!
The new *air hardening* modeling material
Creative Paperclay®
Not paper mache. A moist, fine grained, ready to use sculpting medium. After dry its lightweight & durable. Can be carved, sanded & painted. Easy cleanup
[illegible]

Circle No. 136 on Reader's Service card

PAPERMAKING SUPPLIES
Cotton Linter Pulp •Papermaking Kits
Pigments • Books • Felts
Send S.A.S.E. for Catalog to:
GOLD'S ARTWORKS • 2100 N. Pine
Lumberton, NC 28358
919-739-9605
Outside NC
1-800-356-2306

Circle No. 169 on Reader's Service card

CANVAS, MUSLIN, BURLAP & DYES
CANVAS 3'-12' WIDE
MUSLIN 3'-33' WIDE
CALL FOR FREE CATALOG
CHICAGO CANVAS & SUPPLY
3719 W. LAWRENCE, CHGO, IL 60625
312-478-5700

Circle No. 143 on Reader's Service card

The Nita Leland™ Color Scheme Selector
"Takes the guesswork out of color design"
180 vibrant color combinations • easy to use • effective tool for studio, classroom and shop • guaranteed • only $14.95
Order now and receive a FREE flyer, "Color Magic with The NITA LELAND™ COLOR SCHEME SELECTOR." Check or money order for $18.00 postpaid to Nita Leland • Dept TA
P.O. Box 3137 • Dayton, OH 45401-3137

Circle No. 212 on Reader's Service card

Look & Draw Video Kits.
New Products! New: E-Mail to Dennis at: *Compuserve: 73072,1364. Call 303-985-5494*
Nesheim Arts & Video *Free Brochures!*
2275 S. Ellis St.
Lakewood, CO 80228

Circle No. 238 on Reader's Service card

FREE CATALOGUE
The Art Book Catalogue
1 800 510 2787
STEP BY STEP SERIES $5.95 ea.
Paperback, Ages 8-12. Available: Collage, Models, Making Kites, Making Prints, Making Books, Making Paper Mache
[illegible]
32 Shell Ave, Dept SA2, Milford, CT 06460

Circle No. 128 on Reader's Service card

FOR ALL YOUR KILN AND POTTERY NEEDS
1-800-NEW KILN
[illegible]
TEXAS POTTERY SUPPLY & CLAY COMPANY, INC.
P.O. BOX 161305
FORT WORTH, TEXAS 76161

Circle No. 292 on Reader's Service card

The Friendly Tapestry Loom
by
Harrisville Designs
The Weaving Company

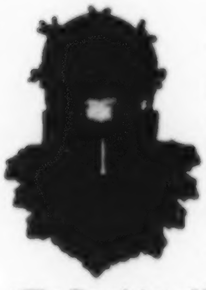
A beautiful hardwood tapestry loom. A cooperative, hands-on activity. A simple weaving technique with unlimited creative possibilities.

Let us tell you more about our wonderful Friendly Loom' Products. Free Catalog

HD
Harrisville Designs
Makers of looms, yarns and weaving tools for more than 2 decades.

Center Village, P.O. Box 806-39, Harrisville, New Hampshire 03450 • 1-800-338-9415

Circle No. 180 on Reader's Service card.



A new publication from The Metropolitan Museum of Art

"The Royal Art of Benin"
A Resource for Educators

This packet is the first in a series of teaching resources created to bring the collections of The Metropolitan Museum of Art to your classroom, library, or community organization.

This teacher-tested 65-page Teaching Guide includes: background information on the art and culture of Benin (which today is part of modern day Nigeria in Africa), 20 color slides, 2 posters, reproducible activity sheets, and a family gallery guide. $39.95 (13-02118-3)

For ordering information please call
(212) 570-3723
The Metropolitan Museum of Art
1000 Fifth Avenue
New York, New York 10028

Circle No. 209 on Reader's Service card

FREE CATALOG

TSI inc.

Beads
Hand Tools
Metals • Fimo
Sawblades • Books

CALL TOLL FREE!

Hundreds of Lapidary Tools and Accessories plus over 10,000 Jewelry Products

TSI
YELLOW PAGES
TSI
TOOL YELLOW PAGES

TSI has been supplying schools, hobbyists, & professional jewelers since 1969. Call us today and order your FREE catalog.

101 Nickerson St.•Seattle, WA 98109

1-800-426-9984

Circle No. 299 on Reader's Service card

NAEA Exhibitors

A. R. T. Studio Clay Co. will feature a complete line of ceramic art supplies and equipment. **Booth 606.**

Alarion Press, Inc. will bring art history to life with *History Through Art and Architecture* cross-curricular resource materials. Alarion's unique approach to multicultural learning provides you with exciting visuals, video programs, colorful posters, reproducible workbooks with creative hands-on activities, and more! Stop by their booth and receive a free poster/catalog! **Booth 312.**

American Art Clay Co., Inc. will exhibit new AP nontoxic red gloss and matte glazes, plus *Cotton Press* will be demonstrated. **Booths 202 & 204.**

Armada Art, Inc. will show their line of *Snippy* stainless-steel scissors, art and craft materials, including clay, paints and glues, and more. **Booth 103.**

Art Image Publications, Inc. will display the new *Art Image Preschool* for 3–5 year olds, *Art Appreciation Kits 1–6*, multicultural prints and guides, and Native North American program. **Booths 615 & 617.**

The Art Institutes International, one of the nation's leaders in career-oriented education for students interested in the applied arts, will have on hand their admissions representatives. From video to computer animation, our students receive individual attention by faculty who are industry professionals. Learn more about our degree programs that concentrate on the real world, with our students' ultimate employment as the goal. **Booth 119.**

Art Visuals will exhibit their art history timelines; modern art poster set; multicultural poster sets on Africa, China, Japan, India and Islam; and women artists poster set. **Booth 411.**

ARTnews Magazine will feature *ARTnews* for students at their booth. **Booth 815.**

The Aspiring Cartoonist offers their quarterly publication of the same name for people who like to draw cartoons. **Booth 711.**

Bemiss-Jason Corp. displays their *Trait-Tex* yarns, *Spectra Art Kraft, Fadeless Paper, Spectra Art Tissue, Spectra Crepe Paper, Joyeanna's Paper Casting* and many other art and craft materials. **Booths 503 & 505.**

Dick Blick Art Materials will feature new *Shiva Watercolors, Shiva Casein Paints, Dick Blick Artists Acrylics*, and printmaking with the *Dick Blick #906* etching press. **Booths 313 & 315.**

Crafty's Featherworks offers packaged feathers, 1/2 oz. (14 grams), in five types: *Maxi Marabou, Mini Marabou, Plumage, Flats* and *Wing* feathers. Eighteen colors. Also *Seasonal, Rainbow* and *Natural* mixes. **Booths 1585 & 1587.**

Crayola will display *Liquitex Basic Value* series (acrylics and pencils), *Crayola Model Magic* modeling compound, *Crayola Overwriter* markers and other *Crayola* and *Liquitex* products for art education. **Booth 106.**

Createx Colors will offer *Multipurpose Createx Acrylic* demonstration, marbling demonstration and airbrush demonstration. **Booths 507 & 509.**

Crizmac Art & Cultural Education Materials will feature new resources created by your colleagues featured in the 1995 catalog including *QuestionArte, Oaxaca, Valley of Myth and Magic, Art Forum, Camera Obscura* and *Crizmac* T-shirts. **Booths 407 & 409.**

Crystal Productions will display their *Create-A-Timeline Panels; NMAA'S National Arts and Humanities Education Programs—African-American Artists: Affirmation Today, Public Sculpture: American's Legacy, Land and Landscape: Views of America's History and Culture,* and *Latino Art and Culture in the United States;* new Getty Center for Education in the Arts Multicultural Art Prints: *Women Artists of the Americas* and *Arts of India; ArtSmart Art Skills Videos; Discovering Drawing* video; *Lascaux Revisited* video; *Art Styles: 1850's–1950's Portfolio Prints.* **Booths 305 & 307.**

Davis Publications, Inc. will feature a full array of K–12 textbooks, resource books and classroom resources. Highlights include new high school comprehensive and drawing textbook programs, as well as new resource titles: *3-D Wizardry, Puppets & Masks* and *Helen Cordero.* **Booths 300, 302, 304 & 306.**

DEKA®/Decart, Inc. will display *DEKA Quality Products*/paints and dyes for artists, crafters and hobbyists. **Booth 800.**

Far Out Explorations will feature *Art Books K–12 African Art Portfolio, First Impressions Biographies,* for young readers and *Getting to Know the World's Greatest Artists.* **Booth 608.**

Continued on page 64

SPECIAL INTRODUCTORY PRICE

Liquitex VALUE SERIES BASICS ACRYLIC COLOR

CHASELLE presents
24 BRILLIANT REASONS TO TRY BASICS

Finally, there's an acrylic paint that lets you exercise your imagination without watching your pennies.

- a full palette of 24 rich colors
- full strength pigments for excellent opacity and coverage
- thick, buttery consistency that dries to matte finish

And the big 4 oz. tubes give you plenty of paint, at a great price

Liquitex VALUE SERIES BASICS ACRYLIC COLOR CADMIUM RED LIGHT HUE Net 4 Fl.Oz. (118 ml)

Item # 404425 Six color set. Special introductory price with ad $16.95
Not valid with any other promotion or discount.

TOLL FREE: 1-800-242-7355

CHASELLE • 9645 Gerwig Lane • Columbia, MD 21046

Register to win a FREE set at NAEA Booths 406 & 408 - drawing every hour.

Circle No. 118 on Reader's Service card.

Nothing like it!
CONTRAST-O™
Black & white CONTRAST sheets from Scratch-Art®!

Cutting through the top white layer with a knife or blade exposes the black bottom layer, producing instant black & white art!

It's a great concept! Easily done with this special combination of plastic sheets and adhesive.

Students learn about negative/positive, counterchange, relationships of mass and line, etc. Available in 8" x 10", 10-sht. pkg. and single sht. 16" x 20". For more information, write to:

SCRATCH-ART CO., INC.
P.O. Box 303
Avon, MA 02322

Circle No. 235 on Reader's Service card.

ART EDUCATION IS MORE THAN ART EDUCATION

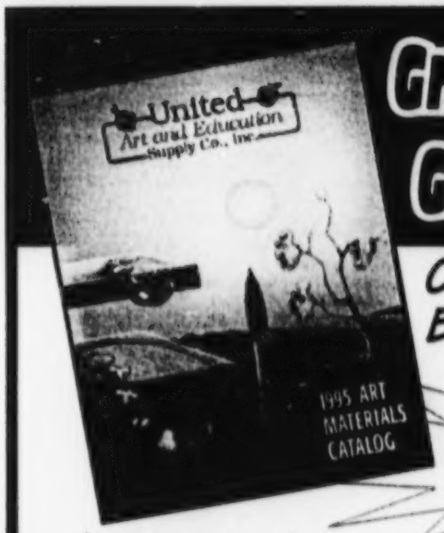
Witness the importance of art education as seen through the eyes of several spirited and dedicated teaching professionals. In this inspiring, exciting, and often touching 10-minute video, teachers discuss the value of using a multifaceted approach to art education. You'll see and hear how comprehensive art education reaches beyond appreciation and "holiday art" to topics relevant to education reform, including the vital relationship of art education to interdisciplinary learning, cultural diversity, assessment, critical thinking, and workforce readiness. It's a real-life affirmation of how art education builds self-esteem and fosters excitement for education, not only among at-risk students, but among all students. VHS format, color. $10.00.

To place your order, please call the Getty Center for Education in the Arts, 800-223-3431. E26M

THE GETTY CENTER FOR EDUCATION IN THE ARTS

Circle No. 223 on Reader's Service card.

BEST COPY AVAILABLE


United Art and Education Supply Co., Inc.
1995 ART MATERIALS CATALOG

Great Service!
Great Prices!

Check Our Prices Before You Buy!

Call for Our 1995 Catalog!

United Art and Education Supply Co.,Inc.
1-800-322-3247
P.O. Box 9219
Fort Wayne, IN 46899

- Save with Our Volume Discounts!
- Free Freight on Orders Over $250!
- "I Need it Now" Fast Service!

Art Materials • School Supplies

Circle No. 344 on Reader's Service card.

MASSACHUSETTS COLLEGE OF ART
1995 SUMMER ARTS PROGRAM
Creative Vacations - Studios for Grades 4-9 — July 10 - 21
August Studios in Art and Design - Grades 10 - 12 July 30 - Aug. 25

For program information and application please contact:

Massachusetts College of Art
Division of Graduate and
Continuing Education
621 Huntington Avenue
Boston, MA 02115
(617) 232-1555 x 595

Circle No. 210 on Reader's Service card.

NAEA Exhibitors

Continued from page 63

Farquhar International Limited offers *Dylon Fabric Dyes* and *Dylon Fabric Paints*. **Booth 702.**

The Fletcher-Terry Co. will feature the *MatMate* line of mat cutters for the art or photography student who wants to do their own picture framing. **Booth 206.**

Walter Foster Publishing, Inc. will have the following new specialty art kits at their booth: *K04–Watercolor Painting kit; ICDK01–I Can Draw Dinosaurs Drawing kit; ICDK02–I Can Draw! Drawing kit.* All *Walter Foster* instructional book series will also be represented. **Booth 709.**

GPN will display *Behind the Scenes* and *The Big A*, two of the many art videocassettes available for your K–12 classroom. Special convention pricing available. **Booth 618.**

The Getty Center for Education in the Arts will feature products produced by and information about The Getty Center for Education in the Arts and its *Discipline-Based Art Education* professional development programs for educators including seven regional institutes and three summer seminars for art educators and resource people to answer questions. **Booths 121, 122, 123, 124, 125 & 127.**

J. L. Hammett Co. offers a full line of art materials and books for K–12 visual arts education, including their exclusive line of art products: *Living Colors*™. **Booths 705 & 707.**

Idyllwild School of Music and the Arts (ISOMATA) will have information at its booth on the boarding high school for students interested in a college-preparatory academic program and a pre-professional program in the arts. **Booth 810.**

Jiffy Foam, Inc. will feature their *Balsa-Foam* products. **Booth 808.**

Koh-I-Noor, Inc. will display their new *Grumbacher Artist Pen*, *MAX* oil paint and *Artpen* (calligraphy). **Booths 105 & 107.**

Lakeshore Learning Materials offers their *Literature Based Art Theme Packets* and full line of *People Colors* products. **Booth 116.**

Minnesota Clay USA will exhibit *Underglaze Potter's Pens*, *Underglaze Potter's Pads*, *Rainbow Air-Dry Clay* and their free 1995 catalog. **Booth 821.**

Museographs will feature *Museographs*, the art history periodical of world culture; and monographs with laminated color reproductions on diverse cultures featuring *Folio One*—ten subjects and seventy-nine reproductions. **Booths 203 & 205.**

Museum Stamps will display their rubber stamps of famous works of art: *Mona Lisa*, *The Scream*, *Venus de Milo*, *American Gothic*. Over fifty available. **Booth 700.**

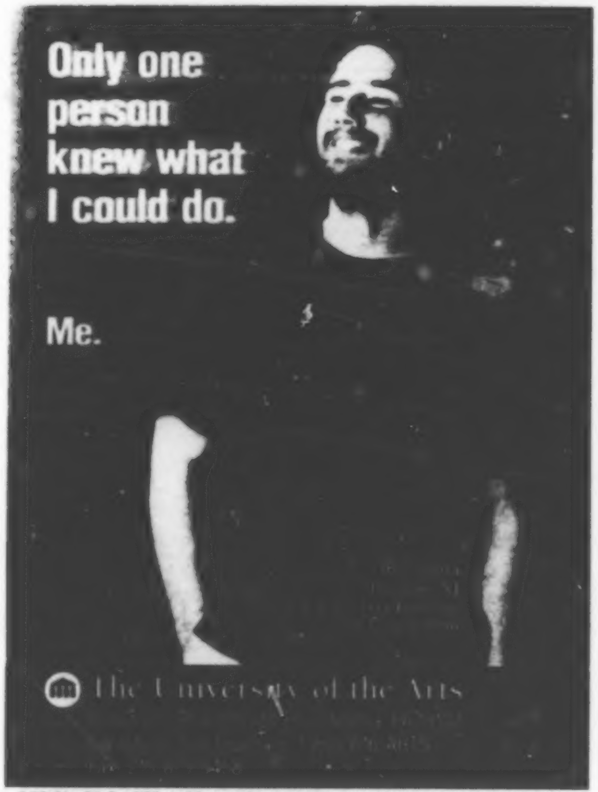
Nasco Arts and Crafts offers *Nasco Maxmix* modeling material; an on-going *Prismacolor* demonstration; *Colorsculpt*; and *Nasco Safety-Kut* printmaking blocks. **Booths 413 & 415.**

Nordevco, Inc. will display multicultural art prints. **Booth 616.**

Original Works—Yours exhibits a variety of products made from students' artwork. Families can wear and share. Products include magnets, notecards, T-shirts, tote bags, aprons and calendars. **Booths 510 & 514.**

Orton Ceramic Foundation will feature *Kiln Vent*, *Kiln Cone-troller*, *Pyrometric* cones and the *Orton Firing Institute*. **Booth 308.**

Continued on page 66


Only one person knew what I could do.
Me.
The University of the Arts

DESIGN. FINE ARTS. MEDIA ARTS. CRAFTS. DANCE. MUSIC. THEATER ARTS. ARTS EDUCATION. WRITING FOR MEDIA AND PERFORMANCE.

Circle No. 135 on Reader's Service card.

NATIVE AMERICAN • GUATEMALA • WOMEN ARTISTS • HAITI • PACIFIC NORTHWEST INDIAN • AFRICAN AMERICAN • OAXACA • ALASKA • WOMEN ARTISTS • HAITI • AFRICA • NEW GUINEA • MEXICO • EUROPEAN • NATIVE AMERICAN • AFRICAN AMERICAN • PRE-COLUMBIAN •

Wouldn't it be nice if every art educator had a second pair of hands to . . .

collect images, research information, prepare questions for discussion, plan studio activities, and provide assessment tools?

Every art educator does!

CRIZMAC

For your **FREE** catalog call 1-800-913-8555 or visit booth #407-409 at the NAEA conference in Houston. Send requests to PO Box 65928 • Tucson, AZ 85728-5928

Circle No. 326 on Reader's Service card.

HANDS-ON ART

A total of 108 museum quality full-color postcard-size reproductions selectively chosen for children (ages 3-6) to —

- **Match identical paintings**
- **Pair 2 paintings by the same artist**
- **Sort paintings according to artists**

STARTER PACKAGE
First 3 books of reproductions plus complete handbook.
$39.95 plus $4.00 shipping

FREE CATALOG
PARENT CHILD PRESS
P.O. Box 675, Hollidaysburg, PA 16648
(814) 696-7512 FAX 696-7510

Circle No. 281 on Reader's Service card.

THE INTELLIGENT EYE:
LEARNING TO THINK BY LOOKING AT ART

Can you cultivate critical and creative thinking by learning to look at art insightfully? In this book David N. Perkins, codirector of Harvard's Project Zero, presents a powerful argument that comprehensive art education not only helps students understand art, but develops their minds as well. Witty, enlightening, and challenging, *The Intelligent Eye* is an engaging eye-opener for everyone interested in art or in developing more effective thinking strategies. $10.00

To place your order, please call the Getty Center for Education in the Arts. 800-223-3431, E24M

THE GETTY CENTER FOR EDUCATION IN THE ARTS

Circle No. 224 on Reader's Service card.

BEST COPY AVAILABLE 69

Sax Arts & Crafts

Standing the Test of Time

1945–1995

Thanks To You This Is Our 50th Anniversary 1945–1995 SAX ARTS & CRAFTS

Be sure to visit us at NAEA Booth #401 for "make-and-take" demos and much more.

See you there!

Our 536 Page Catalog is Available FREE to Educators

TOLL FREE

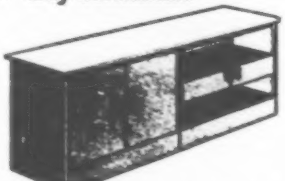
1-800-558-6696

4 Locations Nationwide
- New Berlin, WI
- Arlington, TX
- Bethlehem, PA
- Rancho Cucamonga, CA

1st CLASS Protection

High Style safety for classroom projects with Debcor Ceramic Furniture.

- Drying & Damp Cabinets
- Kiln Carts & Stands
- Wedging Boards
- Clay Containers



Send for a

FREE CATALOG

Debcor also manufactures Industrial Arts & Graphic Arts Furniture. *Send for details.*

Debcor
513 West Taft Drive
South Holland, IL 60473

Circle No. 343 on Reader's Service card

The Art Institute *of* Boston

Summer Sessions
May 30–July 7 ·
July 10–August 18

[illegible]

High School
Art Teacher's Seminar

[illegible]

Nationally Recognized Pre-College
Program for High School Students

[illegible]

(college credit available)

[illegible]

Circle No. 151 on Reader's Service card.

NAEA Exhibitors

Continued from page 64

Reading & O'Reilly, Inc., Wilton Programs will promote their award-winning audiovisuals; the just released *Fabulous Forty* artprint/lesson package; and the innovative *MuseuMart* materials from museums across the country. **Booth 310.**

Sakura of America features *Cray Pas* oil pastels. *Nocks* pencils and pens, *Fantasia* watercolors, *Genesis Aquarius White Board* markers, *Callipen, Gelly Roll, Pen Touch* markers and *Carré* pastels. **Booth 516.**

Sandak Visual Documents will offer discounts on slide sets coordinated to new editions of all major art history textbooks, slide sets coordinated to *Adventures in Art*, new slide packs and slides for multicultural and interdisciplinary studies. **Booth 502.**

Savannah College of Art and Design will provide information about the college, posters, catalogs and special programs. **Booth 708.**

Sax Arts & Crafts will be conducting free ongoing *Make-It and Take-It* demos with exciting new materials. Get the latest catalog and visit with them about all the hottest creative wares of the season. **Booth 401.**

Dale Seymour Publications will display *The Curriculum Navigator for Art*, middle school, elementary school and high school (new); *Connections, a Visual Game; Center Stage, a Curriculum for the Performing Arts; SPECTRA High School;* and many math/art titles, including *Tessellations, Architecture* and *Math Projects.* **Booths 410, 412, 414, & 416.**

Shorewood Fine Art Reproductions, Inc. will be introducing four new art educational programs: Ansel Adams' photographs from the FIAT LUX period; a program on architecture featuring five illustrations from the *Colonial Williamsburg Collection;* unusually lovely subjects by a variety of Asian artists; and, contemporary Latin American artists. **Booths 601 & 603.**

Skutt Ceramic Products, Inc. will display their electric kilns: *Manual and Automatic, Automatic Kiln Controllers* and *Envirovents* downdraft kiln ventilation system. **Booth 101.**

Tandy Leather Co. exhibits supplies for leather arts and crafts, instructional materials and information on art scholarships in leather. **Booths 402 & 404.**

Triarco Arts and Crafts Inc. will feature *Color Sculpt*, a new and exciting sculpture medium and their own complete line of art and craft material. **Booth 303.**

United Art and Education Suppiy Co., Inc. will display a complete selection of art materials and art instruction books. **Booth 500.**

Universal Color Slide Co. will feature slides, books, videos, CD-ROMS for art history and appreciation, studio instruction and multicultural and interdisciplinary studies, etc. **Booth 802.**

R. B. Walter Art & Craft Materials will offer a free demo and hands-on experience with the *Blitzer Air Gun* (airbrush made simple), free catalogs, new product demos, and much more! **Booth 501.**

Welsh Products, Inc. will exhibit thermal screen printing products to easily print your own artwork on T-shirts, posters and other materials. **Booth 100.**

West Publishing Co. will display *Themes and Foundations of Art* high school art text and media supplements, and *Understanding and Creating Art, Volumes I and II* middle school art text and media supplements. **Booth 715.**

Wild Berry Learning Systems will feature *The Critic*—a critical art thinking skills learning program for all students. **Booth 710.**

HISTORY through ART and ARCHITECTURE

PRECOLUMBIAN MEXICO
mysterious
magnificent
terrifying

Olmecs to the Aztecs & coming of the Spanish

Grades 5-12
Includes two (still) video programs, Teaching Manual, Activity Workbook (reproducible), 4 color poster.

also in SPANISH

multicultural

ALARION PRESS
Call today for free poster/ catalog
1-800 523-9177

Circle No. 241 on Reader's Service card.

ARROWMONT
School of Arts and Crafts

50
1945-1995

P.O. Box 567 • Gatlinburg, TN 37738
(615) 436-5860 • FAX (615) 430-4101

One and Two Week Workshops

JUNE 5 - AUGUST 11, 1995

FIBER/FABRIC/BASKETRY/CLAY/STONE CARVING/METAL/ENAMEL/WOODTURNING/ DRAWING/PAINTING/PAPERMAKING/ PHOTOGRAPHY/FAUX FINISHES/MARBLING

Graduate/undergraduate credit
Assistantships/scholarships
Residency program
Elderhostel
Year-round gallery exhibition program

Equal opportunity institution

Circle No. 219 on Reader's Service card.

INSPECTA-SHIELD

A New Improved . . . **Fire Retardant Liquid**

Inspecta-Shield is a UL approved fire retardant spray for arts & crafts.
Inspecta-Shield is colorless, nontoxic, nonallergenic and odorless.

CHECK-LIST . . . **suggested items of flammable materials.**

☐ ARTWORK
☐ POSTERS & BANNERS
☐ DECORATIVE MATERIAL
☐ WALL COVERING
☐ EXHIBITS
☐ BULLETIN BOARDS
☐ PROPS & DRAPERIES
☐ LUMBER
☐ CLOTHING
☐ FLAGS
☐ PAPER

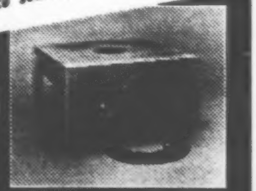
Quart Bottle $19.95 + $4.95 S&H *2 Gallon Self-Application Kit $109.95 + $14.00 S&H

Mack Marketing & Fire Protection Equipment Inc.
P.O. Box 70056 • Baltimore, MD 21237 (410) 655-0307

*1 spray nozzle per Self-Application Kit

Circle No. 228 on Reader's Service card.

Hi Judy,
Saw your note about kiln fumes. You're right, I did solve the problem - it's an easy fix. I use the Orton KilnVent on both kilns with great results - no fumes and my ware turns out great. You'd be jealous of my reds and great golds. And I can actually work (and breathe) in my kiln room now. what a change! Here's the ad to send for info. Shelly



SIX MODELS

downdraft venting system for electric kilns

free brochure

Orton
PO Box [illegible]

Circle No. 233 on Reader's Service card.

ART EDUCATION IN ACTION VIDEO SERIES

Sample a variety of teaching episodes from discipline-based art lessons taught by the teachers who developed them. This real-life approach to meaningful art education is presented in five videotapes that reveal the range of content and adaptability to a spectrum of activities for learners of all ages, abilities, and styles. Each 40-minute video includes two teacher segments and comes with a viewer guide. VHS format. Color. $15.00 each.

- ■ *#1 Aesthetics*
- ■ *#2 Integrating the Art Disciplines*
- ■ *#3 Making Art*
- ■ *#4 Art History and Art Criticism*
- ■ *#5 School-Museum Collaboration*

To place your order, please call the Getty Center for Education in the Arts, 800-223-3431. E25M

THE GETTY CENTER FOR EDUCATION IN THE ARTS

Circle No. 237 on Reader's Service card.

Verso

Tradition of Mysterious Origins

In the Underhill and Jericho regions of Vermont, a lot of the barn doors are painted with white diamonds. What do they symbolize? When did the tradition begin? Today, the diamond shapes seem to serve as decorative designs, but was that the original function? Some say it's an Irish tradition; others say the diamond shape was to ward off evil spirits. Or, maybe it was so the horse could see the barn door in the dark.

Speaking of Traditions

Almost everyone knows April 1 is All Fools Day or April Fools Day, but do you know that the first Monday in April is celebrated as Tater Day in Benton, Kentucky? Organized in 1843, Tater Day was the time when farmers came to Benton to sell or buy sweet potato slips for planting, making it the oldest trade fair in the country.

Tired of Being Perfect?

A person who never made a mistake never tried anything new.
Albert Einstein

SHANNON MOONEY
A

EXPERIMENTING WITH ART.

A Nontraditional Tour of the USA

Have you ever thought of taking a "color tour" of the USA? We could leave the Painted Desert and travel south to Blue, Arizona, then go west to Orange, California, north to Lime, Oregon, and east to Vermilion, Nebraska. Where do we go from there? We thought your students might enjoy a geography lesson and locate these and other colorful towns on road maps. What towns could we visit in your state, when we "see the USA in our color wheels?"

A more limited tour might take us from Draw, Texas, to Paint, Pennsylvania. On the way, we could visit Media, Illinois, Art, Indiana, and Ink, Ohio.

The Creative Spirit

In every work of genius, we recognize our own rejected thoughts.
Ralph Waldo Emerson

Believe It or Not

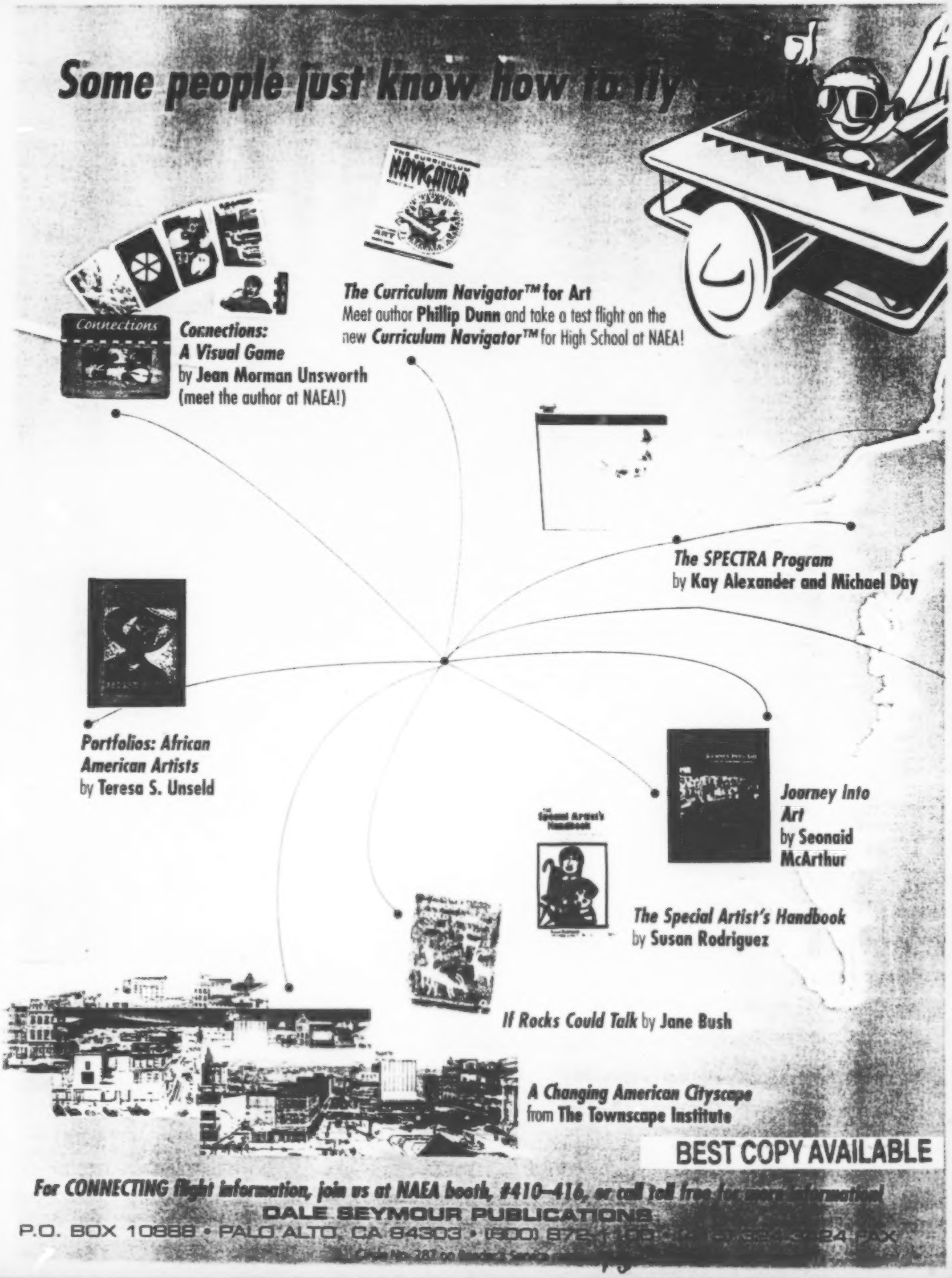
Great works of art can drive you crazy. In Florence, Italy, it's known as Stendahl's Syndrome and is brought on by exposure to great works of art. Especially susceptible are those who have a propensity for psychological problems. The symptoms are bouts of mental turmoil such as suicidal urges, confusion and panic.
From Marko Perko's Did You Know That . . . ?, *1994*

Edith Ann on Her Art Teacher

Ms. Taylor was big on art projects that were supposed to teach us some important lesson about life. I think the point . . . was to prove that art can be anything. . . . We'd all get so involved in finishing the project itself that most times she'd forget to point out the lesson of it, or maybe she did point it out and it went over our heads.
From Jane Wagner's Edith Ann, my life, so far, *(Hyperion) 1994*

Speaking of Innovation

According to Ron Parker's Rules of Thumb, new idea meetings need five people and preferably twelve. Mix ages and backgrounds. When the group runs dry, restate the problem. At the end, go back to the wildest two ideas and see what innovations they inspire.



Some people just know how to fly [illegible]

The Curriculum Navigator™ for Art
Meet author **Phillip Dunn** and take a test flight on the new ***Curriculum Navigator™*** for High School at NAEA!

Connections: A Visual Game
by **Jean Morman Unsworth**
(meet the author at NAEA!)

The SPECTRA Program
by **Kay Alexander and Michael Day**

Portfolios: African American Artists
by **Teresa S. Unseld**

Journey Into Art
by **Seonaid McArthur**

The Special Artist's Handbook
by **Susan Rodriguez**

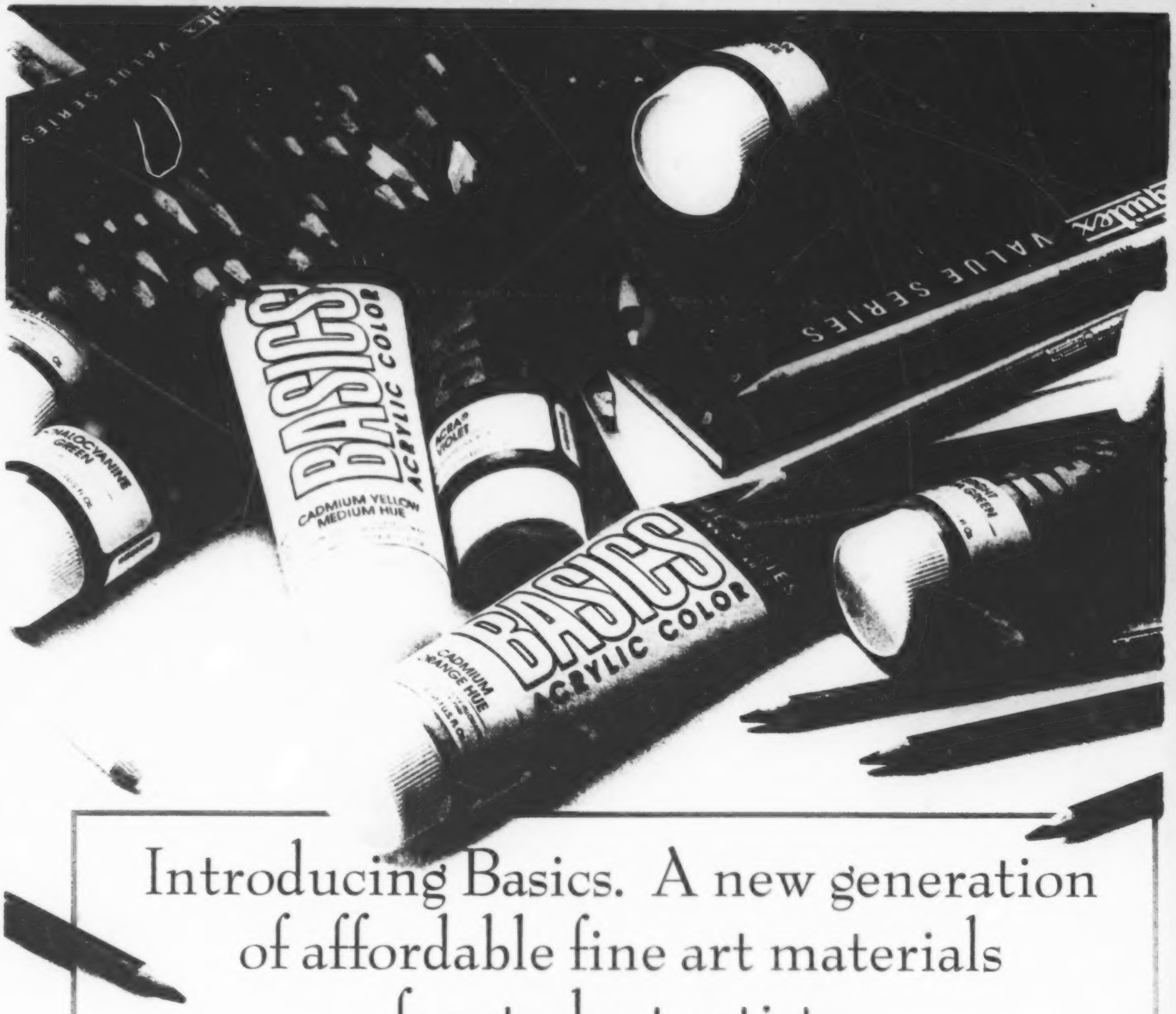
If Rocks Could Talk by **Jane Bush**

A Changing American Cityscape
from **The Townscape Institute**

For CONNECTING flight information, join us at NAEA booth, #410–416, or call toll free for more information!

DALE SEYMOUR PUBLICATIONS
P.O. BOX 10888 • PALO ALTO, CA 84303 • (800) 872-1100 • [illegible] 324-3424 FAX

Circle No. 287 on Reader's Service [illegible]


VALUE SERIES
BASICS
ACRYLIC COLOR
CADMIUM YELLOW MEDIUM HUE
PHTHALOCYANINE GREEN
ACRA® VIOLET
CADMIUM ORANGE HUE
Liquitex VALUE SERIES

Introducing Basics. A new generation of affordable fine art materials for student artists.

The new Basic Value Series is a special collection of art materials created just for student artists. Versatile and affordable, it offers your students the dependable performance and quality results they need to learn new skills and master traditional techniques.

Basic is the only series of student art materials that includes a full palette of brilliant acrylic paints and high-quality pencils, plus important accessories like drawing pads, a unique Sta-Wet palette, multimedia boards and more…at prices that fit your budget.

As your students visually express themselves and their ideas, you know they need the best tools you can give them. Discover the exciting new Basic Value Series from Liquitex.

Liquitex
VALUE SERIES
BASICS

©1995 Binney & Smith Inc. All rights reserved. Liquitex is a registered trademark of Binney & Smith Inc.